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1 JUNE 1987  
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# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## WBAY - CH. 2 GREEN BAY

PROVIDES PERSONAL SERVICE TO *the Land of Milk & Honey!*



**SMALL CITIES & BIG FARMS...360,000 FAMILIES**



### INEVITABLE: A NIGHT RADIO COMEBACK

In the next few months some client will make advertising headlines with a night spot radio buy of size. Here's why this is now in the cards

Page 31

### A marketing man's dream product

Page 34

### Fall network tv lineup with new show costs

Page 38

### Campbell's new ad team two years later

Page 41

**DIGEST ON PAGE 2**



PHOTO BY DEL WILLIAMSON

this is what we mean by  
**EXPANSION**  
 in the  
**WTRF-TV** coverage area...

More than 180,000 tons of primary aluminum a year will soon roll off the lines here at the Olin-Revere Metals Corp. site, 23 miles south of Wheeling. This is just part of the \$450-million Wheeling-Upper Ohio Valley expansion. The growth of this area is fabulous, but no more so than the popularity of WTRF-TV, leader by a wide margin in every accredited audience survey made in this area. So keep your eyes on this market—just as everyone in this market is keeping his eyes on WTRF-TV.

"a station worth watching"

**wtrf tv**  
**7**  
 CHANNEL

Wheeling 7, West Virginia

For availabilities and complete coverage information—Call Hollingbery, Bob Ferguson, VP and General Manager, or Needham Smith, Sales Manager, Cedar 2-7777.



**NBC**

316,000 watts  
 Equipped for network color



reaching a market that's reaching

new importance!



**more women listen to  
WPEN'S 950 CLUB  
than any other program  
in philadelphia**



REPRESENTED NATIONALLY BY GILL PERNA, INC. *New York, Chicago, Los Angeles, San Francisco*

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## DIGEST OF ARTICLES

### Who will make the big night radio breakthrough?

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### Marketing man's dream

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### The fall network tv lineup

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### Campbell's new advertising team two years later

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### Tv basics/June

June Comparagraph will feature programing costs, how competing clients compare, alphabetical program index and spot television basics

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Sponsor Publications Inc.



# **MOST EYES ARE ON KTHV IN ARKANSAS!**

KTHV is seen, heard, and gets regular viewing response throughout MOST of Arkansas! Please study the mail map above. Notice that it includes 62 Arkansas counties — notice KTHV's penetration to all six surrounding State borders, with mail actually being received from viewers in Mississippi, Missouri, Oklahoma and Texas!

With 316,000 watts on Channel 11 and with the tallest antenna in the Central South (1756' above average terrain) KTHV sells most of Arkansas.

Your Branham man has all the *big* KTHV facts. Ask him!



# **KTHV**

**Channel 11  
LITTLE ROCK  
316,000 Watts**

Henry Clay, *Executive Vice President*

B. G. Robertson, *General Manager*

**AFFILIATED WITH KTHS, LITTLE ROCK AND KWKH, SHREVEPORT**

This  
little pig  
went  
to  
market....



... thanks to KOIN-TV. And his stock soared. Let agencyman W. J. Mackay of Miller, Mackay, Hoeck and Hartung tell you the real-life success story of Bar-S Holiday Ham, a luxury item in search of a market.

"Bar-S was virtually unknown in the Portland, Oregon market, and had major competition to overcome. We tried various advertising approaches, but none succeeded, until we turned to television, on KOIN-TV. Then, the consumer demand was so marked—and so immediate—that Bar-S was able to increase its distribution widely, not only in Portland but throughout the entire valley area. As a result, Bar-S enjoyed a healthy 60% sales increase in 1956 over 1955...all the more impressive when you consider that it was accomplished in a period of slightly over six months!"

Unusual? Not at all. Bar-S Holiday Ham is no different from the hundreds of other products and services, large and small, which expand their markets and create new markets by using one or more of the 13 television stations ( and the regional network ) represented by CBS Television Spot Sales. *Good spot to be in!*

Representing: WCBS-TV New York, WBBM-TV Chicago, KNXT Los Angeles, WCAU-TV Philadelphia, WTOP-TV Washington, WBTV Charlotte, WBTW Florence, WMBR-TV Jacksonville, KSTV-TV Salt Lake City, KGUL-TV Galveston-Houston, WXTX Milwaukee, KOIN-TV Portland (Ore.), WHCT Hartford, and the CBS Television Pacific Network

CBS Television  
Spot Sales 

1150 KC



Because things are happening in the Klamath Basin... BIG things... And we're expanding to 24 hours a day to keep up.

\$103 million in new construction & industry is bringing thousands of new FAMILIES... in a hurry! Families who would love to Buy YOUR Products!

Our story: a series of success stories. We believe in hard-hitting merchandising and Things Happen... on KFJI!

Dominates... SOUTHERN NORTHERN OREGON • CALIFORNIA "money markets"

Best Buy KFJI KLAMATH FALLS, OREGON Ask the Meeker Co.

5000 W

## NEWSMAKER of the week

**The news:** The appointment of William S. Morgan, Jr., general manager of KLIF, Dallas, as programing vice president of the ABC Radio Network, reflects the growing respect for independent station personnel as well as the determination of AB-PT to repeat in network radio its successful challenge of network tv's leaders.

**The newsmaker:** It can be said without fear of successful contradiction that before Bill Morgan's appointment, those not intimately familiar with him would not have given him a chance in the world of becoming a network radio programing chief. Item: He has been in the broadcasting business only five years, came into it from insurance. Item: His prime broadcasting background is sales, not programing. Item: His only link with web radio programing has been as a listener. Item: He is only 38.

During Morgan's five years in radio, however, he has risen with a speed few can match. His debut in radio ran concurrent with the debut of KGKO, Dallas. He began as sales manager on the new independent and when he left to join KLIF two years later he was general manager. He leaves KLIF as vice president of the McLendon Corp. in addition to being general manager of the station.

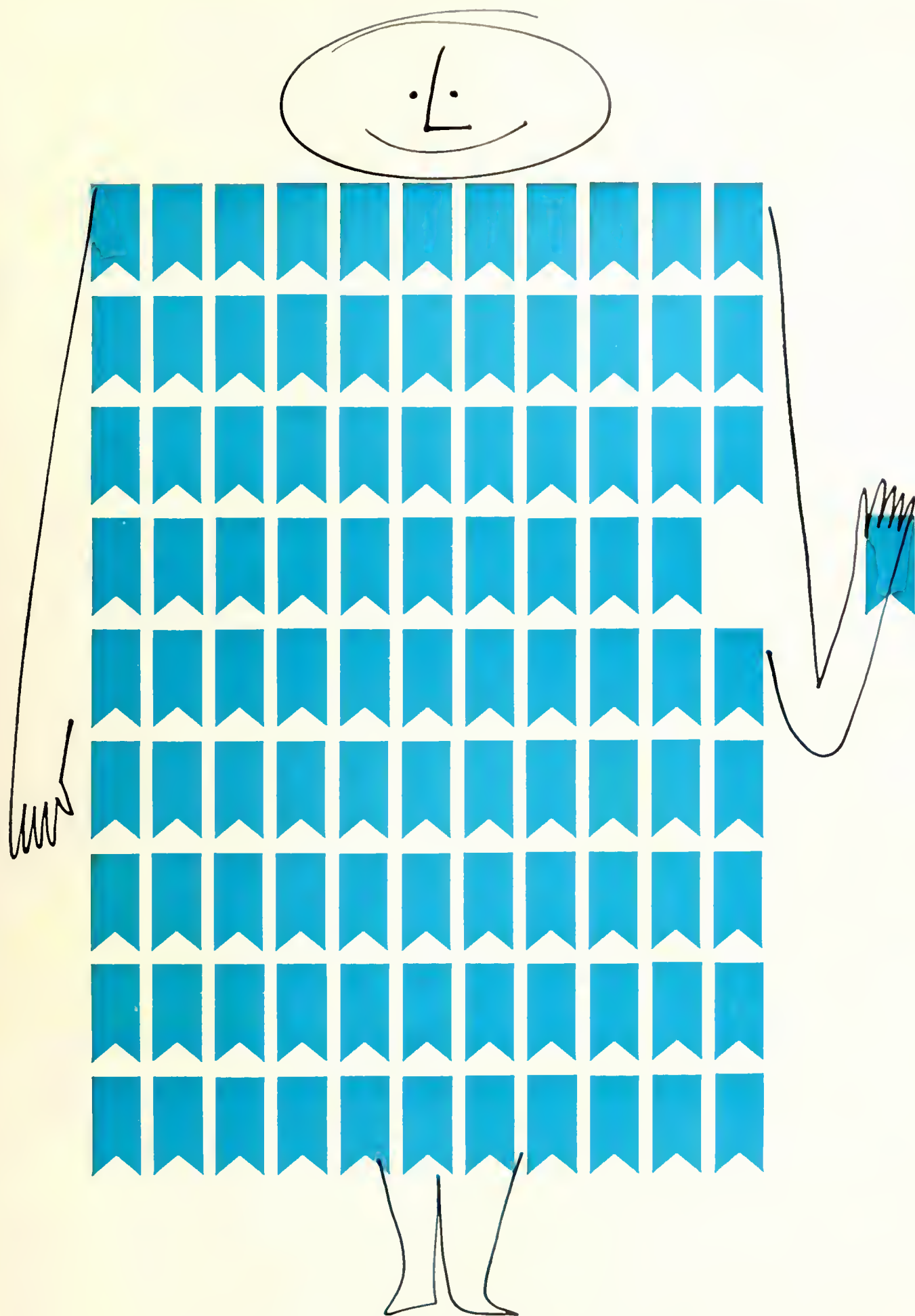


William S. Morgan, Jr.

These facts were well known to new ABC Radio President Robert Eastman, a former John Blair & Co. executive, since KLIF was a Blair-represented station. Though Morgan's contact with network operations has been slim, Eastman reasoned that radio programing is a matter of skill and execution no matter what the audience. Eastman also felt that, with Morgan's sales background and the fact that programing and sales are so closely linked in local station operation, Morgan would bring with him a keen perception of the needs of network salesmen.

Both Eastman and Morgan have made clear that ABC Radio will steer clear of recorded music in its new programing plans. But Morgan's healthy respect for news coverage (a hallmark of the KLIF operation) will be brought over into his new job. Moreover, no one should be surprised if, once the program plans jell, ABC calls attention to them with giveaway hypos, a successful gimmick among the news-and-music outlets.

Morgan points out that, even with big prizes, giveaway promotions need not be expensive. One of Morgan's giveaways at KLIF involved a treasure hunt for a \$50,000 check hidden in a Coca-Cola bottle. It was found by a plasterer six hours before the deadline (after which it would have been worth only \$500). However, Lloyds of London, which hid the bottle, bet it wouldn't be found in time and the insurance premium cost KLIF only \$6,500.



KNXT HAS JUST WON ITS 99TH\* MAJOR PUBLIC SERVICE AWARD OR CITATION IN 48 MONTHS. THIS IS BEYOND QUESTION ONE OF THE MOST EXTRAORDINARY RECORDS IN TELEVISION HISTORY.

**KNXT, CHANNEL 2 IN LOS ANGELES, CBS OWNED**

\*THE OHIO STATE UNIVERSITY AWARD ANNOUNCED MAY 6 (KNXT'S SECOND IN TWO YEARS). FIVE WEEKS EARLIER KNXT WON THE DUPONT FOUNDATION AWARD. THESE — LIKE THE PEABODY AWARD WON BY KNXT LAST YEAR AND THE SYLVANIA AWARDS WON THIS YEAR AND LAST — ARE AMONG THE MOST COVETED AND MOST MEANINGFUL AWARDS IN THE BROADCASTING INDUSTRY FOR PUBLIC SERVICE PROGRAMMING

# ONLY ONE CAN DO THE JOB



## WNHC-TV LEADS — DAY AND NIGHT!

Sign on to sign off, seven days a week, WNHC-TV, New Haven-Hartford, trounces *all* competition. In a 14-county area covering 896,000 TV homes, WNHC-TV delivers average audiences 210% greater than top New York City station; 244% greater than Hartford; 174% greater than New Britain. WNHC-TV nearly triples monthly coverage of next Connecticut station, delivering *all* of Connecticut plus entire Springfield-Holyoke market area. Your Katz man has the facts: ARB, Nov. 1956; Nielsen NCS # 2, 1956.



A TRIANGLE STATION

**WNHC-TV**  
NEW HAVEN-HARTFORD, CONN.

**Channel 8**

**ABC-TV • CBS-TV**  
*Represented by KATZ*

operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.  
WFIL-AM • FM • TV, Philadelphia, Pa. / WNBC-AM • FM • TV, Binghamton, N. Y. / WHGB-AM, Harrisburg, Pa.  
WFBG-AM • TV, Altoona, Pa. / WNHC-AM • FM • TV, New Haven-Hartford, Conn. / WLBR-TV, Lebanon, Pa.  
National Sales Office, 485 Lexington Avenue, New York 17, New York

# ...ESPECIALLY IN HARTFORD!

# SPONSOR-SCOPE

1 JUNE  
Copyright 1957  
SPONSOR PUBLICATIONS INC.

More than you might realize right now, the boom in network tv has blasted open an opportunity for spot sellers that looks really big. This week that vista was visible mainly through statistics, but reps and station people quickly were getting set to rush in.

This is the situation:

- The tv networks are loading up with more sponsored nighttime shows than a year ago, but —
- Fewer advertisers are involved, so —
- There's a potential group of excluded (and experienced) customers to be wooed by spot.

The superficial paradox of big network sales vs. fewer advertisers is resolved easily when you stop to consider that the big fellows are 1) taking on more commitments, and 2) adding more alternate sponsorships. That puts the squeeze on the totem pole.

Though the network selling season isn't closed out completely yet, the following breakdown gives a clue to the way trends are shaping up:

CATEGORY	NO. COMPANIES SET FOR 1957-58	NO. COMPANIES LAST OCTOBER
Appliances	14	15
Auto	10	9
Auto accessories	5	7
Beverages	3	5
Cigarettes-Tobacco	6	6
Drugs-Toiletries	19	27
Food Products	22	24
Soaps-cleansers	8	10
Miscellaneous	10	16
TOTAL	97	119

What happens in the Los Angeles market may or may not be an omen of the trend in spot tv, but here are some figures from Rorabaugh Reports that reps deem significant (and why the situation described above is so welcome).

Total number of tv spots on all seven L. A. stations:

1st quarter, 1957: 647 spots; 1st quarter, 1956: 718 spots; final quarter, 1956: 784 spots.  
(Look for "The hypo spot tv needs" in 15 June SPONSOR.)

When you think of tv pace setters, you automatically face Cincinnati or New York and bow to P&G or General Foods. Now get set for another one: Revlon.

At the rate Revlon is picking up network shows, it soon could find itself on a nighttime par with the traditional giants.

Revlon seems set to add an alternate hour of *Crisis* (NBC TV) to its roster, which already consists of all of \$64,000 *Question* and half of \$64,000 *Challenge*, Walter Winchell, and Guy Mitchell.

Another half-hour show may be spotted on CBS TV. If that happens, Revlon's 1957-58 bill will run to around \$17.5 million.

Note: Revlon's sales have been so whopping the first quarter of 1957 that it's due to pay a \$2 dividend, compared to \$1.20 for the final 1956 quarter.

Judging from reports of feelers, quite a number of upper echelon agency jobs are floating around this week. Worth mentioning:

**McCann-Erickson:** a post in senior management; **BBDO:** an assistant marketing director; **JWT:** a marketing man.

**Vick's air media plans for the coming fall have some new twists.**

In conjunction with daytime network tv, **Vick contemplates using radio to reach the rural and small town market.** The likely buy: **Mass stations packages**, like the **Keystone Network.**

Without ballyhoo, **General Motors' various divisions are piling up millions of dollars of billings on CBS Radio.**

GM's total program time per week adds up to 4 hours and 10 minutes per week (compared to the 4 hours and 40 minutes that Ford has bought on the same network, starting this fall).

The GM buys include shows for such divisions as **Frigidaire, Delco, and Pontiac.**

(For a detailed breakdown of GM's network radio purchases, see SPONSOR's complete roster of network radio clients, page 48.)

Esty's timebuying department is warning stations: **Stop nudging the Ballentine tv commercials with orange juice and other soft drink blurbs.**

The agency would like a **buffer zone of 15 minutes** between Ballentine and other beverages, but will settle for **10 if it has to.**

An agency official takes this stand: "You can't blame a client who has sweated for 25 years to build his business to get irritated at an adjacent commercial telling about the cooling effect of frozen orange juice."

This example may be an isolated one, but when **WHEC, Rochester, this week reduced its nighttime rate to 50% of daytime it found a quick customer in Decaf.**

The buy (through D-F-S) was for 40 spots a week. The deal was not tied in with any daytime spots.

The agency's post-buy comment to WHEC's rep, **Everett-McKinney: The client couldn't resist the favorable price.**

Footnote: **WHEC hadn't sold a nighttime national spot in about six years.**

Question: Are the **income and other characteristics** of the people who listen to a network radio show much different from those who tune in disk jockeys? Answer: No—at least not on the basis of a pilot study in four cities.

The source of this information is **C. E. Hooper, now engaged in an ambitious qualitative survey on radio audience composition.**

Hooper has revamped the questionnaire on which the pilot study was based and plans to extend its probe to anywhere from 40 to 100 cities.

The study may become a **part of the firm's regular station ratings' service.**

**Will Leonard Goldenson soon name a president for ABC TV?**

SPONSOR puts a question to Goldenson in the course of interviewing for an upcoming article on him. His answer:

Ollie Treyz, as vp in charge of ABC TV, now has all the power and responsibility he would have if ABC TV were a separate corporation (like the recently formed ABC Radio) and if he had the title of president.

(For more on Goldenson's look into ABC's future and his views on the industry at large, see the 15 June SPONSOR.)

A recurring woe to the reps that's kicking up again right now: The increasing tendency among national advertisers to buy at local rates—often with the blessing and even help of their national agencies.

SPONSOR-SCOPE this week checked with several agencies whose clients are on a local-rate buying spree and learned:

1) Most of them don't favor the practice, but say they can't very well talk back when the client reminds them that a competitor is buying his spot through distributors at local rates.

2) The usual procedure is that the distributor consults the agency on price and schedules—for which the agency gets a fee or commission.

3) All payments are made through the distributor.

Stations meantime tell the reps: If we don't grant local rates, our competitors will.

To counter the splurge made by All-State (Sears, Roebuck) and Nation-Wide in policy writing, the National Association of Insurance Agents will spend around \$2 million this fall in network tv, network, and spot radio.

Doremus, the NAIA's agency, told SPONSOR-SCOPE this week that the independent brokers' campaign will (1) plug the identity of the NAIA seal; (2) remind that the independent broker serves the best needs of the community; and (3) suggest that only personal service assures right and adequate coverage.

Delco, a member of the General Motors family, will drop its share of *Wide, Wide World* next fall and strike off by itself tv-wise.

Delco's network plan calls for six or eight specials on CBS TV produced on color film by Lowell Thomas. They will be a sort of combination of *Seren Wonders of the World* and *You Are There*.

Pre-Christmas buys of nighttime network tv shows continue to snowball.

Latest batch involves Shaeffer Pen, Polaroid, and Lane Cedar Chest. The show is NBC TV's Perry Como.

Cost of time and talent per shot: \$85,000—an estimated \$3.50 per-1,000-homes-per-commercial minute.

The topside at Bulova appears divided on network tv policy.

One faction strongly favors longterm commitments because of the franchise value.

At the opposite pole are those who favor network facilities only when special seasonal promotions are needed; they would rely on spot to keep the Bulova name constantly before the consumer.

Using Nielsen as a source, TvB cites these figures to show that the average nighttime network program this season got a bigger rating (and audience) than ever.

PERIOD	AVG. RATING	AVG. NO. HOMES	% INCREASE
Jan.-April 1955	23.3	6,356,000	
Jan.-April 1956	24.3	7,532,000	19%
Jan.-April 1957	25.2	9,086,000	21%

**ABC, both radio and tv, this week found new business unusually perky.**

The biggest coup on the tv side was the pickup of around \$4 million in billings from **Kellogg**. The deal calls for alternate-week sponsorship of *Circus Boy* and a 5-5:30 strip for reruns of adventure shows like (*Lancelot* and *Buccaneer*).

Another tv sale was Friday 10-10:30 p.m. alternate weeks to **Campbell Soup**.

**New ABC Radio business** for the past week — which amounted to around \$750,000 net—includes **Miller Brewing, Beltone Hearing Aid, Admiral Corp., and C. H. Musselman.**

**CBS Radio** meantime has signed a new piece of business from **Philip Morris** and several renewals.

The latter came from **Wrigley** (52 weeks of the Pat Buttram Show) and **Simoniz** (a quarter-hour segment of Art Linkletter's House Party).

**Lever Bros.' assumption of the trademarks and marketing responsibility of Monsanto's "All" detergent** got this two-fold commentary from Madison Avenue marketing experts:

1) **Lever now can compete more equally with P&G and Colgate** in the mass detergent field.

2) **The deal places Lever in a preferred position** with one of the country's biggest developers of chemical products (a major feather in Lever's cap).

As a side observation: Monsanto's withdrawal from the distribution of consumer goods proves once again that **it doesn't pay industrial giants to divert their top management and staff from the basic business of researching and manufacturing.**

**Colgate's wholesale personnel shakeup of the past week looks like a real stem-to-stern job.**

The exodus is reported to have affected **175 people** in market research, development, and the chemical laboratory.

**Latest trend among Hollywood tv producers is to ally themselves with freelance live programing firms.**

**Screen Gems** this week lined itself up with the **Henry Jaffe Enterprises**, while **Hal Roach, Jr., is on the lookout for a similar union.**

Where "production values warrant," says Screen Gems, the Jaffe contribution will use a blend of live and film production. That's also Roach's intent.

Roach's plans also include **issuing stock** so that he can buy a distributing firm and acquire a producing studio in the east.

**Fabulous talent developer and salesman Tom Rockwell this week turned over much of the pressure of running GAC to 44-year-old Larry Kanaga.**

Kanaga, heretofore RCA Victor v.p. and gen. mgr., takes over the presidency from the 55-year-old Rockwell who moves to the newly created post of board chairman. **Rockwell intends to continue handling some of his tv accounts.**

A few of the names that Rockwell brought to the air media: **Bing Crosby, Ruth Etting, Frank Sinatra, the Andrews Sisters, Perry Como, Jo Stafford, Peggy Lee, the Mills Bros., Frankie Laine, Jackie Gleason, Patti Page.**

**For other news coverage in this issue,** see Newsmaker of the Week, page 6; New and Renew, page 59; Spot Buys, page 56; News and Idea Wrap-Up, page 60; Washington Week, page 69; SPONSOR Hears, page 72; and Tv and Radio Newsmakers, page 78.



#### HOOPER

#### PULSE

#### TRENDEX

It's still unanimous in Omaha. All 3 major surveys show KOWH *continuing* to lead the pack. Latest (April-May) Hooper gives KOWH the edge all-day, with 32.8% average audience. Latest Omaha Pulse (March) shows KOWH first in the morning, first in the afternoon and first all day, with a 31.0% average daytime audience . . . and with 246 out of 264 first place daytime quarter-hours.

Latest Omaha Trendex gives KOWH a whopping 40.9% all-day average based on a commanding lead both morning and afternoon.

This is the kind of leadership KOWH continues to place at your service, just as it has for the past six years. Call Adam Young Inc., or talk to KOWH General Manager Virgil S. Arpe.

**KOWH** *Omaha*

## The Storz Stations

*Today's Radio for Today's Selling*

TODD STORZ  
*President*

**WDGY**  
Minneapolis-St. Paul

**WHB**  
Kansas City

**WQAM**  
Miami

*Represented by John Blair & Co.*

**KOWH**  
Omaha

**WTIX**  
New Orleans

*Represented by Adam Young Inc.*

Edward

**PETRY**

& Company, Inc.

NEWS! Petry just captured KOBV...

**KOBV**

in San Francisco

### KOBV has captured the NO. 1 spot in San Francisco!

KOBV is proud to have a No. 1 national representative like Petry telling KOBV's tremendous success story. Be sure you get the facts soon on Petry's new king size radio buy in San Francisco! You'll discover KOBV is the entire Bay Area's No. 1 independent—March-April Pulse—weekdays 6 a.m.—mid. 7.3, Saturdays 7.6, Sunday 9.3. March-April Hooper—weekdays 7 a.m.—6 p.m. 21.3, Saturday 27.9, Sunday 34.7. Nielsen agrees—rates KOBV at 20,000 NSI Area Audience 6 a.m.—mid. KOBV operates full time—10,000 watts make it the most powerful independent in the nation's 7th largest market. See your Petry man pronto!

### KOSI has captured the NO. 1 spot in Denver!

KOSI ratings continue on a fast upswing—April-May Hooper—17.2 a.m., 21.4 p.m. share; February Pulse 15.5 all day average! Proof KOSI is Denver's top independent station. KOSI's 5000 watts—full time operation combined with its high popularity make it definitely a basic buy in Denver. Represented nationally by Forjoe.



Mid-America  
Broadcasting Co.

In Greenville, Mississippi  
WGVM is No. 1 in Hooper  
& Nielsen

## Timebuyers at work

**John Marsick**, assistant media director, Kudner Agency, Inc., New York, comments: "As one permanently engaged in timebuying, I can't over-emphasize the importance of reading trade periodicals such as SPONSOR. It's an old axiom in our business that periodicals print information before the parties concerned know about it. Besides disclosing who's doing what for whom and how much, periodicals serve as easy-to-read text books on air media. Air media is an ever-changing business—programs come and go (sometimes they go before they come), new stations open up, affiliates change, etc. All this information the time-buyer must know to make intelligent purchases and the only accurate source he can turn to is the trade journals. In addition, the guide books such as SPONSOR's *Fall Facts Basics*, *Buyers' Guide*, and *Timebuying Basics* are necessary tools for all media people, new and old in the business. *Timebuying Basics* alone covers all methods of audience measurement, the pitfalls in audience research, qualitative research, correlating the markets with your product, the value of merchandising, and all phases of network and spot operation."



**Edward C. Fleri, Jr.**, BBDO, New York, thinks that spot tv this fall will offer greater flexibility than at anytime in the past because prime tv availabilities will be easier to obtain. "There are several reasons for this," Ed says. "Number one, in multi-channel markets, the firm establishment of a three-network structure means that high-



rated adjacencies will no longer be limited to only two networks. Number two, the growth and improved quality of feature films has made possible effective buying in fringe time periods. This trend should become stronger as more post-war films are released. Feature films also offer an opportunity to obtain high-rated minute spots. Number three, the major programming change being done on all three networks. In some

areas, prime network adjacencies have been blocked by holders of franchise spots. The program changes will offer an opportunity to establish new franchises." Ed concludes that "those who have spots adjacent to network programs that will be replaced in the fall, will have to decide whether to remain with their current franchises or establish new ones and adjust the scheduling for them accordingly."

# Talk about promoting!

We don't talk about it. We do it! And in spades. Day in and out 'round Baltimore we talk up W-I-T-H and our advertisers. Nobody—but nobody—is immune to it. Even the steeplejack atop City Hall can see our giant **TRANSLUX SIGN** in the heart of town—and our **BILLBOARDS** and our **BUS SIGNS**. Housewives see them, too, as well as our **MOVIE TRAILERS** and our daily **NEWSPAPER ADS**. And when they visit their food store—any food store, chain or independent—they see powerful W-I-T-H **POINT-OF-SALE**. New Baltimoreans learn about us right off the bat through **WELCOME WAGON**. Teen-agers pick up a W-I-T-H weekly **HIT TUNES FOLDER** on every excursion to their record store. Constant **DIRECT MAIL** and **TRADE ADS** flow to the food and drug channels. Promoting? It's our lifeblood—and one of the big reasons why W-I-T-H has twice as many advertisers as any other Baltimore radio station.

**Buy**  
**WITH**  
**in Baltimore**

Tom Tinsley President R. C. Embry Vice Pres.

National Representatives: **Select Station Representatives**  
in New York, Philadelphia, Baltimore, Washington

**Forjee & Co.** in Chicago, Seattle, San Francisco, Los Angeles, Dallas, Atlanta



RECORD-BREAKING FACTS

23,000

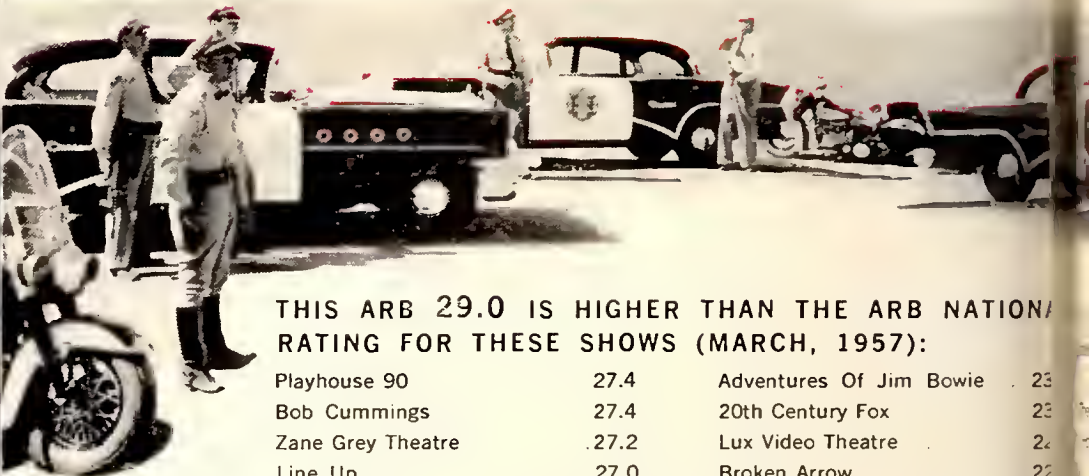
VIEWERS IN JUST

"HIGHWAY PATROL"

"HIGHWAY PATROL"

starring

BRODERICK CRAWFORD



THIS ARB 29.0 IS HIGHER THAN THE ARB NATIONAL RATING FOR THESE SHOWS (MARCH, 1957):

Playhouse 90	27.4	Adventures Of Jim Bowie	23
Bob Cummings	27.4	20th Century Fox	23
Zane Grey Theatre	27.2	Lux Video Theatre	24
Line Up	27.0	Broken Arrow	22
Life Of Riley	26.6	Cavalcade Of Sports	22
Robin Hood	26.5	Navy Log	21
Studio One	26.0	Ozzie and Harriet	20
Loretta Young	25.2	Welk's Top Tunes	20
People's Choice	25.1	Conflict	20
George Gobel	24.7	Big Story	19
Mr. Adams and Eve	23.1	Big Surprise	19

AMERICAN RESEARCH BUREAU, INC.  
COLLEGE PARK, MARYLAND  
8 May, 1957 B365Y-57  
ERNEST H. CLAY  
RESEARCH DIRECTOR

ZIV TELEVISION PROGRAMS, INC.  
1529 Madison Road  
Cincinnati 6, Ohio

CONFIRMATION OF SPECIAL TABULATION RESULTS  
Description: National rating and persons for Highway Patrol. Ratings by individual markets surveyed in March '57.

Results: "HIGHWAY PATROL"  
National Rating Data  
Rating Persons  
(add 000)  
29.0 23,640

Tabulation from: ARB Natl. TV Survey, Mar. '57  
Ordered by: New York Office.

AMERICAN RESEARCH BUREAU, INC.  
H. J. Waters, Project Director



JAMES W. SEILER, DIRECTOR OF ARB, supervised the compilation of the ARB rating facts in this ad. This data proves HIGHWAY PATROL'S "overwhelming" audience appeal.

THE PULSE, INC.  
May 14, 1957

Ziv Television Programs, Inc.  
1529 Madison Road  
Cincinnati 6, Ohio

SPECIAL ANALYSIS - SPRING

TELEPULSE NATIONAL RATING  
"HIGHWAY PATROL"

Results: Rating  
25.8

Pers  
(add  
23

THE PULSE

CLOSED BY NATIONAL RATING ANALYSES . . .

# 0,000

## ONE WEEK FOR

# PATROL!"

ARB  
NATIONAL  
RATING  
**29.0**  
HIGHWAY PATROL • MARCH, 1957

PULSE  
NATIONAL  
RATING  
**25.8**  
HIGHWAY PATROL • SPRING 1957



Trial	19.3
Caesar	19.3
Fic	19.2
Ed Theatre	17.9
30a Hour	17.8
Endie	17.8
Fort Montgomery Presents	16.7
Producers Showcase	16.0
Fit TV Theatre	15.8
Tasure Hunt	15.1
Point Cavalcade Theatre	13.5
Ve Service	12.1
Ciny Thomas	10.9

ARB National March, 1957

**THE UNQUESTIONED  
#1 SYNDICATED  
SHOW IN THE U.S.A.**

**TV**  
**1**



DR. SYDNEY ROSLOW,  
DIRECTOR OF PULSE,  
INC., directed the tabu-  
lation of the special re-  
port proving that HIGH-  
WAY PATROL is a rec-  
ord-breaking TV series.



TIME  
AFTER  
TIME...  
**ZIV**  
**SHOWS**  
**RATE**  
**GREAT**  
IN CITY  
AFTER  
CITY!

# COLUMBUS GEORGIA

3 county metropolitan area

USES THE LOCAL  
& NATIONAL FAVORITE

# WRBL



# RANKS 11th

IN THE NATION  
in per family income  
(\$7,339.00)

Rank in the Nation	Source: 1957 Survey of Buying Power
<b>97th—</b>	<b>in population</b>
	<b>—236,800</b>
<b>98th—</b>	<b>in effective</b>
	<b>buying income</b>
	<b>—\$379,416,000</b>

WRBL-TV—first in 310 out of 409 quarter hours—  
March Telepulse. WRBL Radio leads by 55% in  
home delivered—N.C.S. No. 2.

# WRBL

AM - FM - TV

COLUMBUS, GEORGIA

CALL HOLLINGBERY CO.

## Sponsor backstage

### Tv's first 10: the clash of color

As the sun set on my last piece I was talking about the past 10 years in television—and what a fascinating decade it was! In 1946, for example, both RCA and CBS were starting their big pushes on the all-electronic and the mechanical color tv systems respectively.



Four years later on 16 October 1950 the Federal Communications Commission approved CBS color, and set 20 November as the starting date for its commercial introduction. It took RCA just five days to block the FCC decision. On 23 October General Sarnoff and company filed suit in the Federal District Court in Chicago seeking a temporary injunction against the FCC's decision, pending eventual determination of a suit for a permanent injunction.

Christmas of that year, the Federal District Court dismissed the RCA complaint but banned commercial operation of CBS color, pending a Supreme Court decision on the matter. To condense an epic story, RCA, of course eventually won the battle, FCC approved its all-electronic, compatible color system and the CBS mechanical system was discarded forevermore.

It had been a tense and deadly struggle, with millions of dollars worth of basic patent royalties at stake, among other considerations. Fundamentally the RCA victory belonged to the great research engineers and scientists operating out of the David Sarnoff Laboratories in Princeton, N. J. But the Radio Corp. legal eagles could take a deep bow too.

### RCA's victory was costly

It is estimated, however, that its color tv push in the year 1956 represented a dead loss (if an investment can be thus termed) of close to \$7,000,000 to RCA, and the end is not yet in sight. So maybe there are moments when Bill Paley, Frank Stanton et al aren't too unhappy about having lost that particular bout.

In some quarters it was said that CBS was foolish to take on the RCA giant in the color battle in the first place, but it doesn't always follow that a smaller company can't win an occasional important battle from a larger firm. I remember as though it were yesterday, although it was actually 7 December 1953, when General Sarnoff addressed a small group at the aforementioned Princeton Laboratories. The General discussed tv tape among other things. The RCA scientists, he said, had completely tested and confirmed all the principle elements of both black-and-white and color tv tape.

It would be about two years, Sarnoff opined, before tv tape would be introduced to the commercial market. He didn't miss the timing by much. It was just about two and a half years, in April of 1956, at the NARTB Convention in Chicago that tv recorders were introduced to the commercial market. But, as you know, not by RCA, but by comparatively small Ampex.

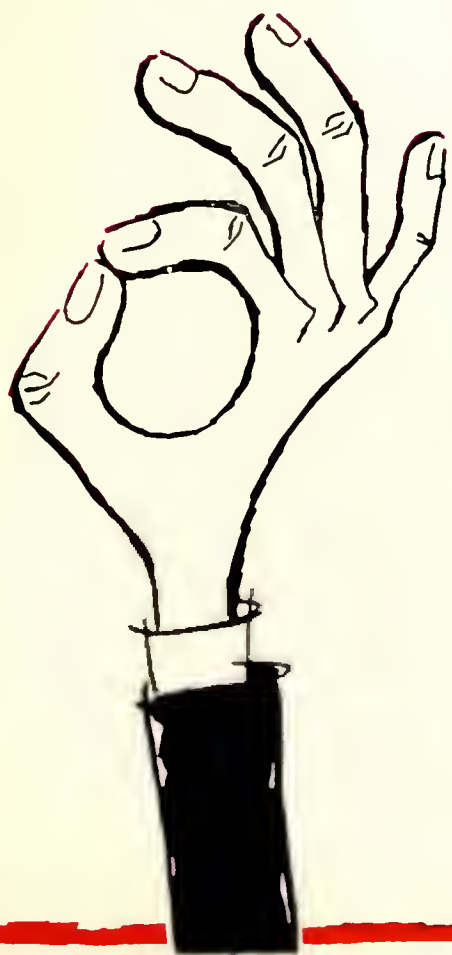
So successful was Ampex's introduction of the tv tape recorder

# NOW...

## KPTV · PORTLAND is **VHF**

### **Channel 12** · *NBC Television*

**KPTV**... Oregon's first television station and the world's first commercial UHF station now gives you a new, VHF Channel 12 in the Portland market. When you buy KPTV Channel 12, you get four exclusive "plusses" offered by *no other Portland TV station*: (1) Top-rated NBC shows and stars; (2) The best local shows and film packages of *two* stations (KPTV merged with KLOR, the former Channel 12); (3) Almost 5 years of viewer loyalty to Oregon's *first* TV station; (4) *Proven results* for hundreds of advertisers. Be sure the bright, new KPTV, Channel 12 is on your advertising schedule.



**KPTV** Channel  
**12**  
Portland, Oregon

*NBC Television*

*Represented Nationally by George P. Hollinberry Co.*

# 77%

**MORE** audience  
in **Lansing**

**20 to 1** power

# 5000

**LIVELY WATTS**

Feb.—Mar. '57 Hooper  
In Lansing Shows  
**MONDAY THRU FRIDAY**


	WILS	Station B
7:00 a.m.— 12 noon	58.9	26.6
12 noon— 6:00 p.m.	54.6	32.7

# LANSING

## MICHIGAN

More listeners than  
all other stations  
heard in  
Lansing combined\*

\*Jan. thru Mar. average  
C. E. Hooper, Inc.



# WILS

music news sports

Represented Nationally by  
Venard, Rintoul & McConnell, Inc.

that the firm wrote over \$4 million worth of business on the equipment right at the convention. And among the buyers was RCA's National Broadcasting Co. So where CBS failed to take the Radio Corp's measure in color television, Ampex took it handily in the tv tape field.

Other interesting facets of the video scene shine out in one's memory today. It was only recently that Sid Caesar severed his relationship with NBC. Apparently the comic will now be going into the film business with a gentleman named Sylvester (Pat) Weaver, who also left NBC not too long ago.

Well, it was 1949 when these two fellows were starting on the paths, which today seem to be bringing them together. In January of that year Caesar starred in the first full hour musicals ever done on television. It was a show called the *Friday Night Frolic*, sponsored by Admiral on the combined NBC and DuMont networks. Working with Sid was Imogene Coca and Marge and Gower Champion.

In July of that year Pat Weaver left Young & Rubicam to go to NBC as vice president in charge of television. It was only four years later in March of 1953 that Pat announced his plans for the first of the 90-minute spectaculars. And just about another three years before he was through at NBC. It will be interesting to see what the next decade will bring Pat and Sid.

### Longevity may be in approach to life

The last 10 years also saw the telecasting of two public affairs shows which completely captured the people's imagination. These of course were the Army-McCarthy hearings, and the Kefauver Senate Crime Committee sessions. Perhaps you will agree that the two most acid characters in these telecasts were the late Senator Joseph McCarthy, and the late Rudolph Halley, counsel for the Kefauver Committee. You might also agree that two of the most placid and benign of the cast of characters were Senator Kefauver, himself, and attorney Joseph Welch of Boston. Senator Kefauver and Mr. Welch are still very much with us and active in television. The latter did a couple of excellent *Omnibus* jobs recently, and there is talk that Kefauver is cooking up an anti-trust idea, which may have a decided bearing on the future of tv networks. Kefauver, too, of course, was quite prominent on home screens during the last Presidential campaigns.

It makes one wonder whether one's basic approach toward the pursuit of a goal isn't, indeed, a major factor in one's longevity. Senator McCarthy and Rudolph Halley were both much younger men than Senator Kefauver and Joseph Welch. And they pursued their goals with much more caustic and bitter determination than did the latter two gents. Maybe this is one of the small lessons of the past decade. Or maybe it's just a coincidence.

### Letters to Joe Csida are welcome

*Do you always agree with what Joe Csida says in Sponsor Backstage? Both Joe and the editors of SPONSOR will be happy to receive and print your comments. Address them to Joe Csida, c/o SPONSOR, 40 E. 49th, New York 17, New York.*

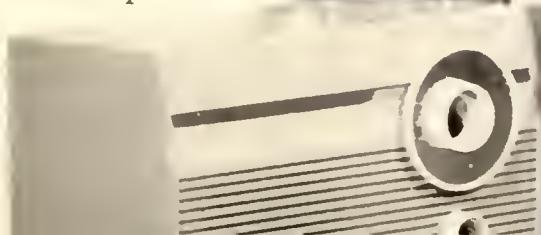
# REAL LIVE LISTENERS



WCCO Radio, with its vast, 114-county basic service area in four Northwest states, delivers the region's biggest audiences—a weekly circulation of 723,860 families.\* That's from 2 $\frac{1}{2}$  to 28 times greater than all other Minneapolis-St. Paul stations! What's more, they are *real live listeners*—not casual tuners-in lulled by a constant din of background music. This is the result of WCCO Radio's *real live personality* local and CBS Radio Network programming, which attracts and holds attentive listeners. Simply stated: More people listen to WCCO Radio. *And they hear more*, including your sales message!

## WCCO RADIO

*the Northwest's 50,000-Watt Giant  
Minneapolis-St. Paul  
represented by CBS Radio Spot Sales*



Another reason why **WTVT** is your best buy in the **Twin Cities of the South!**

# **31 out of 50 top-rated**

**WTVT** dominates Tampa-St. Petersburg viewing not only with CBS programs, but with local shows, too! WTVT news, sports and weather dominate viewing in their time periods.

Whether your schedule calls for network adjacencies or spot program buys, you get top audience, top results on WTVT!

*\* ARB Feb. 1957. WTVT is top station -67% more quarter-hour firsts than the second station!*

## **TAMPA - ST. PETERSBURG**

Twin Cities of the South, ranks 34th in retail sales among all metropolitan markets, is one of the nation's fastest-growing industrial areas. Among marketing executives, media and time buyers, Tampa-St. Petersburg is a *must* on every market list! (*Sales Management Survey of Buying Power 1957*)

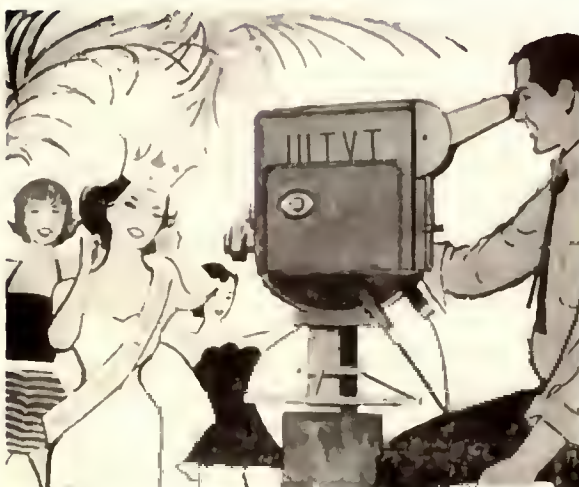


**WTVT** dominates Tampa-St. Petersburg, and delivers bonus coverage of 239 thriving communities!

# Shows are on WTVT\*



ews — from scene to screen in 30 minutes, with WTVT's modern transistor sound-on-film equipment plus 37 cameramen-correspondents throughout Florida. Super-swift coverage makes WTVT news highest-rated in the market!



A remote a day was the dizzy pace set by WTVT camera crews during a recent month! Remote programs included network originations of The Garry Moore Show, I've Got a Secret, Let's Take a Trip, plus many local and regional events.

## TAMPA - ST. PETERSBURG UPS MARKET RANKING IN EVERY CATEGORY!

	1957 ranking	1956 ranking	Amount
Total Retail Sales	34	36	\$786,145,000
Food Store Sales	39	44	161,983,000
Automotive Sales	29	34	147,698,000
General Merchandise Sales	33	37	114,546,000

(Sales Management Survey of Buying Power, May 1957)

CBS Channel 13

# WTVT

TAMPA - ST. PETERSBURG

The WKY Television System, Inc.

WKY-TV and WKY Oklahoma City

WSFA-TV Montgomery

REPRESENTED BY THE KATZ AGENCY

# KIT

## PLUGS THE HOLE IN THE CENTRAL WASHINGTON MARKET



### FABULOUS HOOPER

Jan. 21 thru Feb. 9, 1957	Mon. thru Fri. 7 AM-12 Noon	Mon. thru Fri. 12 Noon-6 PM
Sets in use	31.4	19.0
<b>KIT</b>	<b>43.2</b>	<b>50.1</b>
Sta. B	25.1	20.0
Sta. C	17.0	15.2
Sta. D	14.0	16.4
Sample Size	9,543	11,702
AM RATING AV. 13.6		
PM RATING AV. 9.5		

Washington State's FOURTH MARKET, with 54,478 radio homes, is 200 miles from Spokane, and 150 miles from Seattle and Tacoma—set apart by the Cascade mountain range. NO OUTSIDE MEDIUM CAN CLAIM MORE THAN AN INSIGNIFICANT DRIBBLE OF INFLUENCE AND COVERAGE IN THE YAKIMA MARKET AREA. Fill this big gap in the Northwest with Radio KIT, Central Washington's FIRST radio station—its popularity proved by HOOPER. KIT, Independent Radio—Music, News, Sports. Established 1929.

YAKIMA, WASH.  
5000 WATTS • 1280 KC

# KIT

SOUNDS BETTER—  
SELLS BETTER

REPRESENTATIVES  
NATIONAL: THE BRANHAM CO.  
SEATTLE: HUGH FELTIS & ASSOCIATES  
PORTLAND: G. COX & ASSOCIATES

JACK GOETZ, Gen. Mgr.  
BOX 1222, YAKIMA, WASH.

## Women's week

**Women and the law:** One of women's greatest virtues—and probably their most annoying one to males—has been remarkably unexploited by advertising agencies—that is, women's ability to argue and win the argument.

Thus attorney Sigrid H. Pedersen at J. Walter Thompson is probably the only woman lawyer on the staff of any of the top 20 agencies. She's also one of the few women to have become active in the specialized and new field of tv talent negotiations.

"There tend to be a few more women attorneys with talent agencies," Miss Pedersen told SPONSOR. "And there's at least one outstanding lady lawyer in the air media on a network level. I'm referring to Geraldine Zorbaugh, v.p. and counsel for CBS Radio."

Miss Pedersen has been an attorney with J. Walter Thompson since 1942. She is also a director of the U. S. Trademark Association, whose 80th annual meeting she addressed on 16 May in Chicago concerning "The advertising agency's role in selection and use of trademarks."

In private life, Sigrid Pedersen is the wife of Howard Scott Foley, v.p., copy department manager of Doherty, Clifford, Steers & Shenfield, whom she met at JWT. Now that they work for different agencies, shop talk's cut to a minimum. "It would be legal to exchange confidences, but not ethical," she says.

**Venezuelan visitor:** the elated lady below *should be!* She's Edna L. Seaman who conducts programs on WFBC-TV, Greenville, S. C.—and she just won a trip to Venezuela. American Women in Radio and Tv. in convention in St. Louis this Spring, named three of its members and drew lots for the fourth as delegates to Creole Petroleum Co.'s get-acquainted tour down in South America.

Edna will swap tv and radio stories with ad pros, study the culture for her own on-the-air reports when she gets back, have fun and sightseeing at the same time. With her will be AWRT president Edythe Fern Melrose, WXYZ AM-TV, Detroit; Helen Hall, NBC; Fran Riley, Ted Bates & Co.



Bon voyage to Edna Seaman of WFBC-TV, Greenville, who's off to Venezuela



Proudly Announces  
The Appointment of...

**Edward Petry & Company, Inc.**

• NEW YORK • CHICAGO • ATLANTA • LOS ANGELES • DETROIT • SAN FRANCISCO • ST. LOUIS

AS OUR EXCLUSIVE NATIONAL REPRESENTATIVES

Effective June 1, 1957

---

We're proud, too . . .

that the upward audience trend in the Big Omaha  
Market is to the *NEW* and *REVITALIZED* KFAB



NOW  
LOOK  
AT IT  
THIS  
WAY!

It's a changing world. Along with fashions, home appliances and the shifting sands of the desert, the American language never stays put. Hardly anyone says "Pardon my wet glove" any more. Or "23 Skiddoo!" Or even "The cat's pajamas."

The language of television, too, periodically gets itself turned upside down. Take the phrase "network quality," for instance. Years ago (like 1956), "network quality" was the expression everybody was using. It meant the best you could hope for—if you were a national advertiser with matching budget. Even TV film syndicators wistfully resorted to "network quality" when they wanted to make the biggest possible claim for their product.

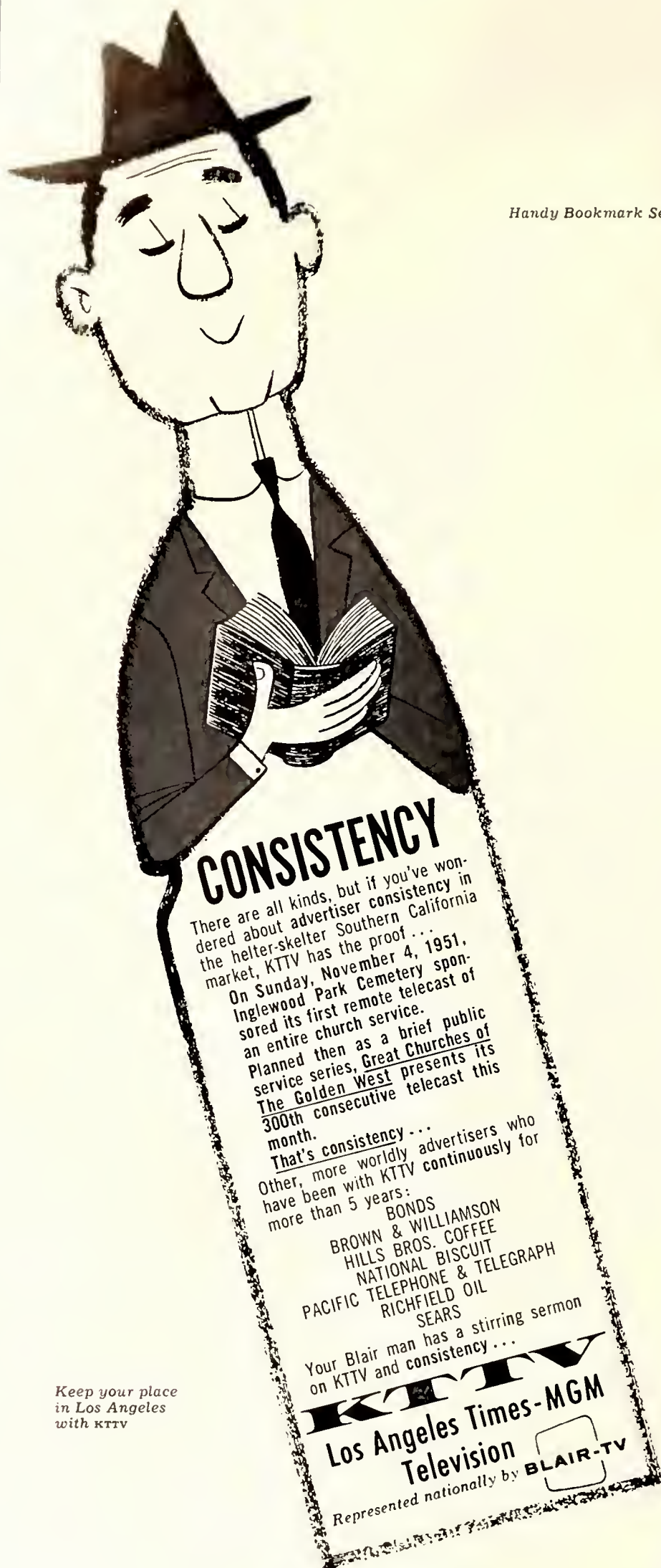
When our syndicated submarine-adventure series, "The Silent Service," began, we kept in mind the fact that all TV-viewing is local. In any given time-period, the local, regional and spot-program advertiser has to be ready to compete with network shows, no matter how glittering their production values. We defined our market as those selfsame local, regional and spot advertisers *exclusively*. It was up to us to provide them with so prime a product, they could compete successfully for audience, whatever the competition might offer.

Well, "The Silent Service" is now happily under way the length and breadth of the land. In city after city, regardless of what the competing attractions are, the major audiences are going for the action, suspense and sheer believability of "The Silent Service." And coast to coast, the critics have written consistently complimentary reviews.

"Network quality?" That's one way of putting it. But today, there's a better way for non-network advertisers to describe television entertainment of the finest, most professional calibre. It's a way they can be proud of. Try saying it the modern, true-to-life, CNP way: "*Syndication Quality!*"

NBC TELEVISION FILMS a division of  
**CALIFORNIA NATIONAL PRODUCTIONS, INC.**

Handy Bookmark Series



Keep your place  
in Los Angeles  
with KTTV

## CONSISTENCY

There are all kinds, but if you've wondered about advertiser consistency in the helter-skelter Southern California market, KTTV has the proof...

On Sunday, November 4, 1951, Inglewood Park Cemetery sponsored its first remote telecast of an entire church service.

Planned then as a brief public service series, Great Churches of The Golden West presents its 300th consecutive telecast this month.

That's consistency... Other, more worldly advertisers who have been with KTTV continuously for more than 5 years:

BONDS  
BROWN & WILLIAMSON  
HILLS BROS. COFFEE  
NATIONAL BISCUIT  
PACIFIC TELEPHONE & TELEGRAPH  
RICHFIELD OIL  
SEARS

Your Blair man has a stirring sermon on KTTV and consistency...

**KTTV**  
Los Angeles Times-MGM  
Television

Represented nationally by **BLAIR-TV**

### Promoting summer radio

A month or so ago, SPONSOR carried an article on Coppertone which described how this product had risen to a top sales position within a five-year period with spot radio as their basic advertising medium. This was such an excellent story for summer spot radio, that we would like to use it as part of a direct mail promotion here in Canada.

I was wondering if there are restrictions on the use of material appearing in your publication. No doubt this depends to a large extent on the manner in which it is used.

Our idea is to prepare a folder entitled "How one advertiser used summer radio with outstanding success" or something similar. We would close with the suggestion that All-Canada, with their stations from coast to coast, can work with advertisers in planning a spot radio campaign this summer.

Peter N. Harricks, *manager,*  
*Broadcast services, All-Canada*  
*Radio, Toronto*

● SPONSOR is happy to make this story "Coppertone holds off the big-boys with spot radio," 2 March issue, available. Reader Harricks' idea is one worth the thought of other stations.

### First transcribed net show

I was interested in Joe Csida's column entitled "Sponsor backstage." There were many things of interest in this column as he looked back over ten years but I think one item could stand correction—if my memory has not gone back on me.

It had to do with the fact that ABC was willing to carry a transcribed show sponsored by Philco and starring Bing Crosby. But earlier than that, when the network was still the Blue or becoming ABC and I was with the organization, I made arrangements, with the approval of my wonderful associates, that Coca Cola could sponsor Morton Downey on a transcribed-show basis, on a five-time-a-week, fifteen-minute program. I be-

lieve it was Al Steele, then with Coca Cola, and some folks at D'Arcy, who worked it out with us. Downey was doing a lot of traveling and the problem of getting him on the air five times a week was difficult.

I believe, however, that before I joined Mutnal, they had carried transcribed shows on the network and they were probably the first network to make their facilities available for transcriptions.

But, all credit to ABC and Philco and Bing Crosby. I just thought I might help straighten out the record because at the time we did this, it sort of bothered a few of the other network officials, not only at ABC but some other networks, too.

Edgar Kobak  
341 Park Avenue, New York

#### The inside track



#### "Pulse rings doorbells" advertisement

A thought just occurred to me re this ad; its true (maybe). Pulse does ring doorbells but RADIO is already inside.

Jack Wymer, station manager,  
WING, Dayton, Ohio

#### SPONSOR Advertising Awards

We'd like to enter our Oklahoma Publishing Company station campaigns for the annual SPONSOR Trade Paper Advertising Awards, but don't know how to go about it. Could you tell us how?

Jack Nelson,  
Grant Advertising,  
Miami

• Entry blanks and complete information about the SPONSOR Trade Paper Advertising Awards are available on request. It is suggested that entries be delayed until July or August to allow a larger selection of ads. Deadline is 15 August.



## The figures are startling ... in San Antonio

The shape of things in San Antonio's big, 51-county market has changed. The swing to KONO's style of music and news is an ever-increasing curve. But don't take our word for it! Check the facts... the facts from N.C.S. #2 that make KONO Radio No. ONE with a big, healthy 49% penetration in San Antonio's home county.

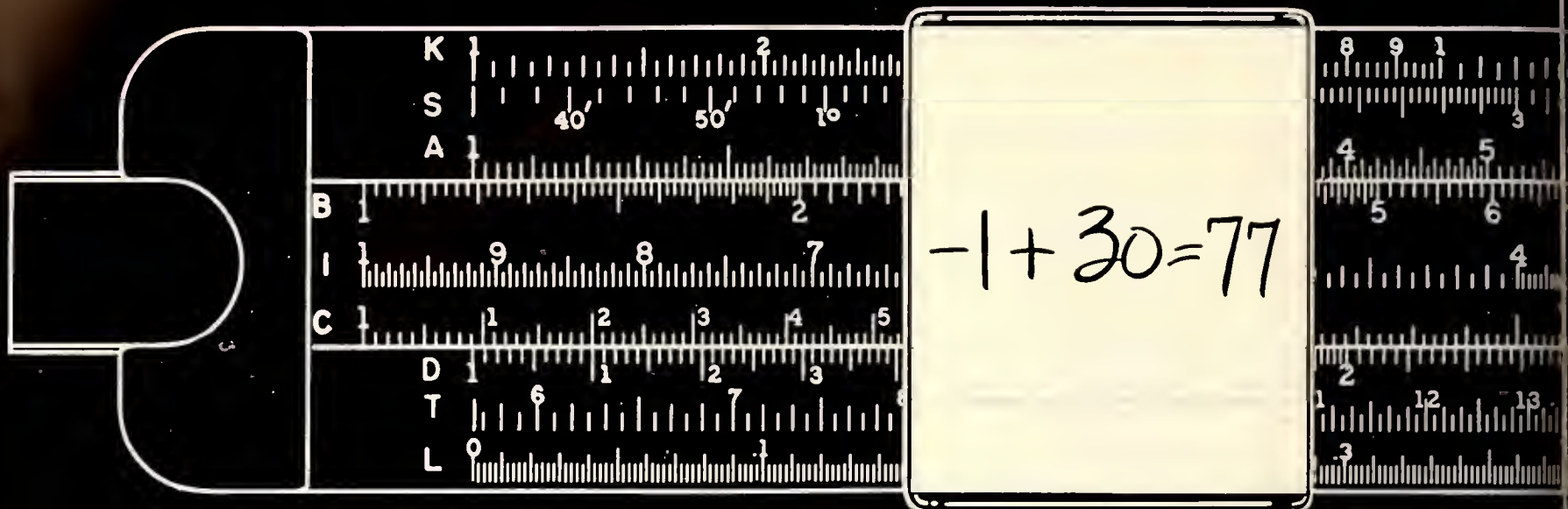
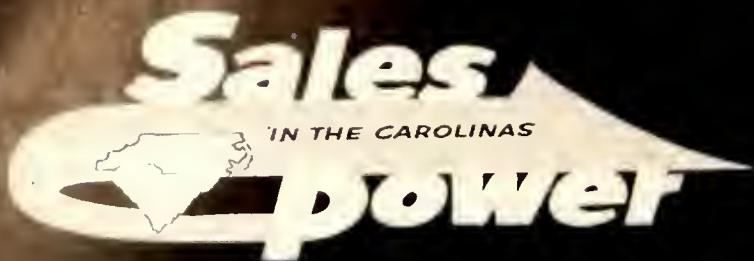
Get the facts... all the facts... call your H-R or CLARKE BROWN man.

860 kc 5000 watts



SAN ANTONIO

RADIO



## A HARBINGER OF GOOD NEWS FOR YOU!

There's good news for you in the NCS #2 report on actual viewing of Southeastern TV families.

$-1 + 30 = 77$  may even stump Univac, but for the discerning advertiser it means simply that WBTV lost one county in the NCS #2, but picked up 30 counties for a total coverage area of 77 prosperous North and South Carolina, Tennessee and Virginia counties.

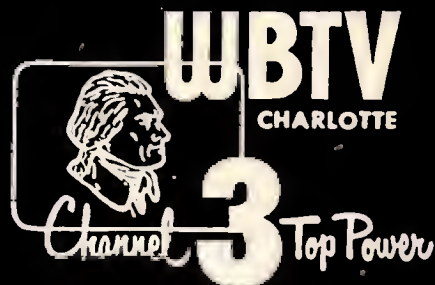
Here's your good news:

- A population increase in WBTV's coverage area of 49.8% for a new total of 3,821,700 potential customers.\*
- A 43.3% increase in Effective Buying Income brings the new total to \$4,258,069,000.\*
- A retail sales increase of 45.2% giving a new total of \$3,028,602,000.\*

WBTV's dominant position overpowers the Carolinas' second-place station by 48.5%; submerges the third-ranked station by 63.6%; and swamps the fourth-ranked station by 80%.

Forget your former formula. Translate  $-1 + 30 = 77$  into potent Sales Power for you! Contact WBTV or CBS Television Spot Sales for the complete Nielsen story on the Southeast's top television station.

\*1956 "Survey of Buying Power"



JEFFERSON STANDARD BROADCASTING COMPANY



## WHO WILL MAKE THE BIG

## NIGHTTIME RADIO BREAKTHROUGH?

Only the name of the advertiser is lacking and when his campaign will start. But this spot buy is coming, nothing can stop it

**A** newsbreak is in the making. Who will make it and when are the only question marks. The rest of the story could be written now—a multi-market saturation spot radio campaign with announcements slotted between 7 p.m. and midnight.

When it happens, the trade press will hail the resurgence of nighttime radio. Up and down Madison Avenue, admen will talk of little else. Clients who now feel crowded in "traffic hours" but have done nothing about it, will hurry to stake claims in this newly discovered territory. Time-

buyers will put out calls for after-dark availabilities. In short, everyone will be caught off-balance except that same small hard core of realists who refused to bury spot radio when tv first grew powerful.

Whether the buy is at this moment in the idea stage or in the works, makes little difference. Whether it is completed in 12 weeks or 12 months is unimportant. It is inevitable, and when it does happen, no one should be surprised.

For this week, every advertiser has at his own fingertips the same hard facts that are leading Com-

**When the first big nighttime radio buy is made,  
everyone will be surprised. Yet the very facts that  
make it inevitable are common knowledge now**

pany X into its breakthrough decision.  
Here are those facts:

- Spot radio dollar volume for the first quarter of this year, just released by the Station Representatives Association, is up 40.5% over the same period in 1956 (see SPONSOR 25 May). At this rate, traffic and the daytime hours will not long contain the growing flood of announcements. Someone will have to buy nighttime.

- Increasing advertiser concern over the multiplicity of commercials in radio traffic hours, reflected in recent agency requests for station logs and by outspoken remarks from such admen as Foote, Cone & Belding's Arthur Pardoll who publicly expressed alarm at radio's "over-commercialization" and what effect it may have on memorability impact of announcements.

- In answer to charges of "over-commercialization," many leading stations are beginning to ease shut the door to traffic hours. Even at the risk of losing revenue, they are saying "Sorry, full up."

- The rep firm of Edward Petry & Co. has just advanced a plan to its stations that involves a rate cut of 50% after 7 p.m. According to Vice President Bill Maillefert, an "overwhelming majority have agreed to try it out." Petry salesmen, in this "Crusade for Nighttime Radio," will cover every major advertiser and agency within a month. Petry is spearheading this night sales effort in the hope that it will receive support of stations in all markets.

- Sets-in-use figures show that nighttime radio attracts a substantial tune-in. For example, an A. C. Nielsen Co. NRI-NSI summary report for early winter 1956 (Monday through Friday evenings) showed over 4.1 million homes using radio at 8 p.m. Night out-

of-home listening also is substantial. This Nielsen summary also reported 1.4 million auto radio sets-in-use at the same time with an average of about two listeners to a car.

- While television dominates nighttime tune-in, the accumulation of a radio audience during a week does not compare too unfavorably. And the cost differential can be an eye-opener. A Nielsen Radio-Tv Usage Patterns Summary for total homes reached by each medium during 4-10 March 1956 showed that between 8 and 9 p.m. radio reached about half the number of homes that tv did (16.5 vs. 33.5 million). On WRCA and WRCA-TV, New York, for example, the cost of a 20-second tv announcement at 9 p.m. is \$2,300, while the same length announcement on radio costs \$80.

- The SRA Radio Trades Practice committee is urging stations to put into nighttime programming the same imagination that has spelled success for daytime sales and to support the nighttime programs with effective promotion.

- Summing up, these factors will influence the buy: A nightly potential audience comparable in size to that of *Life* magazine is being neglected. The so-called "prime" times are crowded with announcements: daytime hours are filling up. Nighttime prices may be made more attractive and programming more important. The picture is brightening at every moment, and this advertiser is about to take advantage of the very thing his competitors have written off.

What kind of company will make this first major nighttime radio buy? What is the corporate image?

He is a sharp businessman, always on the prowl for a bargain. He is a rugged individualist, indifferent to what other advertisers are doing. In his approach to buying, he goes more by feel than statistics; his interest in ratings is slight; what he asks of radio is that it deliver sales at a reasonable cost.

He may well be a newcomer to radio advertising. Or he may be one of those that dropped out of radio in the early days of tv and have not yet re-

turned. Before he makes the nighttime buy, he will listen to a good deal of reasons why he shouldn't make it. He may even momentarily consider trying to wedge into the traffic hours with everybody else, but then his gambling instincts will take over.

For this advertiser is a gambler, and he has always gambled successfully. He is a leading manufacturer in his field. He got to that position by taking the right chances, by moving quickly and dramatically while his business rivals paused. He will not regard his bold move into nighttime radio as a gamble, however. He has made his decision with the same care and evaluation that a successful handicapper puts into picking a horse. He will not tip-toe timidly into the buy with a test-market here and there; he will move in confidently with a multi-market order.

In constructing this corporate image, SPONSOR talked with a number of media people. Most of them saw this first advertiser as someone in the hard goods line. "I just can't see him in soaps or foods," one adman said. (Perhaps the shock of the Ford \$4.2 million network radio buy is still felt on Madison Avenue.)

As for the kind of buy he will make, here was another adman's guess: A saturation schedule with spots every hour or half-hour between 7 p.m. and 11 p.m. across the board, extended through week-ends. "It could turn out to be the biggest bargain buy in radio," he added.

The buy could hit the headlines at

## Here are four reasons

### 1. BUSINESS AT PEAK

SRA reports spot radio dollar volume for first quarter 1957 up 40.5% over same period in 1956. At this rate daytime hours will not long contain growing number of announcements. Nighttime buy is thus inevitable as radio demand grows.

#### ARTICLE IN BRIEF

Biggest bargain buy in radio may now be in the making. SPONSOR predicts buyer is leader in his field, got there through bold, quick moves. Some admen feel the product may be in hard goods line, that campaign will be announcements perhaps every half hour after 7 p.m., including weekends.

almost any moment, since radio listening does not drop off in summer. This advertiser suspects there is a vast unmeasured audience of radio fans. He knows that millions are on the move during hot summer nights and that their radios go with them—portables, pocket transistors, and the sets in 35 million cars. He might break his campaign during the summer and carry it through the fall.

What may hasten his move into this nighttime purchase may be various forms of action on the part of stations.

One of these may be renewed attention to nighttime programming. Too many stations throughout the country have taken the defeatist attitude: "We can't sell it anyway, so why worry about programming." A number of media people told sponsor that the biggest thing wrong with nighttime radio was that its programming lacked impact. And without impact, they felt it was unproductive.

Several suggested that rotating some of the strong daytime personalities into nighttime spots might do a lot toward attracting advertisers into p.m. hours.

"Our Trade Practice Committee is stressing about the same thing," said Larry Webb, SRA managing director. "We're telling the stations that they can sell nighttime if they have a good product. They've proved what they could do through great daytime programming, and they can do it at night without cutting prices."

In general, nighttime radio is slightly below the cost of daytime. Daytime

Don't write off radio during peak television viewing hours

HOURS	DAYS	RADIO	TELEVISION
		HOMES REACHED IN WEEK	HOMES REACHED IN WEEK
6-7 a.m.	M-F	11,515,000	1,018,000
7-8 a.m.	M-F	21,056,000	6,213,000
8-9 a.m.	M-F	24,675,000	12,004,000
9-10 a.m.	M-F	22,842,000	13,303,000
10-11 a.m.	M-F	20,445,000	14,461,000
11-12 Noon	M-F	21,056,000	18,568,000
12-1 p.m.	M-F	21,150,000	19,059,000
1-2 p.m.	M-F	19,693,000	18,357,000
2-3 p.m.	M-F	17,719,000	17,796,000
3-4 p.m.	M-F	16,779,000	20,358,000
4-5 p.m.	M-F	18,048,000	23,201,000
5-6 p.m.	M-F	19,552,000	26,185,000
6-7 p.m.	S-S*	22,701,000	32,011,000
7-8 p.m.	S-S	20,257,000	33,205,000
8-9 p.m.	S-S	16,544,000	33,521,000
9-10 p.m.	S-S	15,040,000	33,310,000
10-11 p.m.	S-S	13,912,000	32,292,000
11-12 mid.	S-S	10,575,000	26,079,000

SOURCE: A. C. Nielsen Co. summary of total homes reached 1-10 March, 1956 \*Whole week

traffic hours, naturally, often cost more because of the demand. Packages add to the complexity of the rates. But there are still stations that list nights as Class "A" time. The CBS Network Radio Impact Plan for night and week-ends has upped day rates, lowered nights and week-ends. In effect, CBS nighttime is now two-thirds the cost of daytime.

Now Edward Petry & Co. has come forward with its own plan to sell night radio. This plan calls for a reduction to 50% of regular day package rates or regular rates. Although nighttime listening is more than 50% of day

time-in, the Petry Co. feels that a strict proportionate cut is not enough at this time because of advertisers' reluctance to buy during peak tv hours.

"It is 'fashionable' to buy 7 to 9 a.m. and 4 to 7 p.m.," says Petry's Bill Maillefert. "It seems 'unfashionable' to buy at night."

So this rep firm suggests the flat 50% reduction in rates, because it is a dramatic reduction, one that is easily promotable ("Now you can buy twice as many spots at night!"), and one that will give advertisers the best value of the entire day.

(Please turn to page 74)

Multiple-market saturation spot radio campaign after 7 p.m. must come

2. AUDIENCE SIZE

Nielsen sets-in-use figures show that practically every night at 8 p.m. more than 4 million homes are tuned to radio plus about 5 million cars. The cumulative radio audience in a week comes close to half the tv audience and rates are much below tv.

3. AUDIENCE MOOD

The first major user of night spot radio will consider these factors: The evening audience is unhurried, less plagued by rushing kiddies off to school and catching toast before it burns. The auto audience is in a more relaxed and receptive mood.

4. PROGRAM REVAMP

For too long many stations have said about nighttime: "We can't sell it, so why program?" This has been a major client complaint. Now watch for stations to build night programs with same imagination as went into daytime. SRA urges stations to do just that.

# MARKETING MAN'S DREAM



Max Factor has a dream product: Curl Control is the only one of its kind on the market, has expandable tv and promotion budget for a straight news yet glamor appeal, is made by an established name in the cosmetics field and reaches the mass of women

By Jane Pinkerton

LOS ANGELES

**T**oday's marketing pro — squeezed, pressed and pummeled by consumer and competitive pressures—has a recurring dream during his more quiet sleep. It runs something like this.

"I wish I had a product which was exciting to women and so new no one else had it. I'd like it to have a pre-sold name, a budget big enough to sustain a campaign for full distribution, impact advertising and persuasive point-of-sale. And it should be in demand for both practical and impractical reasons. In fact, out-and-out glamor wouldn't hurt a bit. And it should be priced so a truly mass market can afford it."

This marketing man is in for a large charge. There is such a halcyon dream—and it's come to life in the laboratories of Max Factor in Hollywood. The product is—thus far—one of a kind, the new Curl Control. It's a magic kind of product for almost every woman. You spray it on dampened hair, set the hair in pin curls—and the curls last a week! It's not a gooey lacquer (which women abhor) and it's not a home permanent (which the gals consider something of a chore). It combines the better elements in both products: a "fixative" type ingredient which leads to longer lasting curls.

What about the rest of the dream?

The Max Factor name, after 50 years' identification with beauty, Hollywood, cosmetics and perfumes (and, yes, sex) is well established as a known authority among all types of women. Factor wants to reach and be known to every one of these types, at every income level, because the peren-



Product introduction: eye-fuls give field salesmen an earful about Curl Control



**Product testing:** Alfred Firestein (L.), mgr. of Factor's Pharmaceutical Div., and Robert Bard, adv. mgr., check in-action results of Curl Control applied on real hair in famous "wig room" of the Hollywood laboratory. This precedes consumer panel and actual market testing

nial search for beautification is women's most common denominator. The aura of glamor is the *real* package for any Factor product.

But the tin container, as is the case with Curl Control, maximizes the glamor theme. The pre-sold name, followed by advertising, leads the woman into the store—and there she sees the attractive, colorful package which cinches the sale. As a point-of-purchase help, Factor has designed unusual display stands topped by Curl Control mobiles.

The advertising is split 60-40 between spot television and local newspaper, the latter on a co-op basis with participating retailers. Yet tv is given "90% of the long-term advertising burden" because of the advantage of demonstration, says Robert M. Bard, Factor's advertising and promotion manager for the Pharmaceutical and Specialty Division.

This combination of tv and newspaper in just five months' time—from a standing start—will push distribution to the 100% level, says Bard. Today, after three months of advertising the new Curl Control, the product has saturation distribution in the top 50 to 60 markets—roughly 55% of the distribution the company seeks.

But, most important to the marketing man, how is it selling? What does all this *really* add up to?

Bruce Altman, account supervisor on Factor at the Anderson-McConnell agency in Hollywood, says sales zoomed skyward at such a rate after the 25 February introduction that the budget had to be upgraded and revised

three times in the first five-week period. "We'd figured our growth estimates were sound. But we were 'way off in actual production, shipping and market-by-market advertising growth because of consumer demand."

Bard says "We're doing very well. It looks like our advertising formula, based on test marketing, is working."

**Wholesalers' reaction:** Factor's wholesale customers like the bandwagon they find themselves on, too.

Two are buyers in big New York drug houses, and both can trace the effects of the New York area tv introduction in February. Here's what Charles Yamarone of the Henry B. Cohen Drug Co. has to say: "Tv has had the greatest effect on sales here. Since the first month of advertising, we've ordered three times as much Curl Control. We think its sales in our 400 stores are terrific."

Tobin Hechkoss of Whelan Drug Stores, which has 150 retail outlets in the New York metropolitan area, likes the combination of tv demonstration backed by newspaper reminder advertising. "Tv undoubtedly has the most to do with the sales, and the combination of both media in a saturation

#### ARTICLE IN BRIEF

Max Factor is using tv to introduce marketers' ideal product. Curl Control has no competition, is a glamor item which appeals to the mass; the manufacturer has established name and flexible advertising, promotion budget; copy is jammed with news.



**Product development:** Dr. Paul Jewel (L.) checks chemical formula with Robert Wallace (R.) and Jerry Cohen in the lab

drive is producing for Factor—and for us. It's a dandy item, and it gained momentum fast right after it was introduced into the market."

There are two winning formulas which Factor developed. The first, the chemical formula for Curl Control itself, evolved from several years of work in its Hollywood laboratories. Lab work was completed last June, and the product and consumer testing procedure began.

**Product test:** Coincident with product and consumer testing was the actual market testing with advertising. This was the second formula worked out by Bard and his advertising staff.

The calendar of marketing events: In June, when the chief chemist, Dr. Paul Jewel, reported Curl Control was in its final distilled state, packaging took over to design a spray container which would be useful and decorative. Then Curl Control was tested in Factor's own beauty clinic and on some 200 women who make up a consumer panel. Object of the test: to get personal reactions from which copy points could be made later.

"Most advertising claims are developed in this way," says Altman, "especially on a cosmetic type of product. Women are very vocal—and very fussy, too. We found every single major copy theme in their comments."

**Market test:** This was the next step. Factor picked Phoenix and Dayton, figuring that between these two geographical extremes a lot of elements influential in the final buying decision

## Two-market spot tv test grew in two months to 50 markets, in four months to three network shows

would be covered. Apart from the obvious fact that each woman's hair is different, a cosmetic manufacturer is aware of some of the predictable factors which help make this difference. Weather, climate, water, air content, occupation all have a bearing on usage of hair preparations.

Anderson-McConnell and Factor developed an advertising pattern for these two test markets for an October starting date. This pattern was so successful—so fast that it is almost exactly the same one used today in 50 markets as the company plans for full national coverage by summer.

From four to six weeks after the market testing began, Factor field men called on every retailer to check on sales and customer reaction. They also interviewed women in the stores to determine if they were buying the product for the first time or getting a new supply.

"Selling the first can of Curl Control isn't important," says Bard. "We have to re-sell it many time over, and that's why we conducted this expensive interviewing. We wanted to know if women were getting the results they *should* have been. We know in most instances if the products 'don't work'

it's because women aren't reading the directions on the package. They rarely follow instructions as they should!"

The test market came under full control, and Factor maintained its advertising schedules in both cities. Then came the preparation for a market-by-market splurge in late February—a mass consumer testing campaign with product use by 1,000 women.

Every element was re-checked: the product itself, the container, the copy themes, the instructions, the cost, the scent of the liquid. Factor made a few refinements and launched its advertising and distribution nationally.

**Consumer profile:** Who buys Curl Control? Most of them are working women, followed by housewives and then by teenagers. So Bard selects prime nighttime slots for his 20's and daytime slots for his minutes—with the weight on nighttime. But their market is unlimited. Why?

Altman explains. Every woman is conscious of her physical person, and she *does* tend to think that a woman's hair is her crown of glory! In the past seven years women have been conditioned to aerosol sprays in all manner of products—and they've been com-

pletely pre-sold on sprays for the hair.

More than 30% of all adult women in the past year have used a hair spray, and 50% of them have had a permanent in that time (with more than half of these getting a permanent in their own homes). "So at least 50% to 60% of all women—right now—are potential customers for Curl Control," says Altman. "And we think because so many women don't like lacquer sprays or home permanents that we'll open up a huge new market from among non-users."

Another factor in Factor's favor: women today have more money than ever before, and this new high level of disposable income means more dollars for non-necessities. Besides, Bard comments, no woman ever stinted on beauty aids anyway.

**Tv mainstay:** "We chose television," says Bard, "as the base of our advertising structure for several reasons. Moving as fast as we have been, and as we will, we wanted to be flexible. It's hard for a cosmetic company cannot plan a year in advance, as some companies seem to be able to. We have to be able to move quickly. It's completely typical to figure you'll spend \$100,000 at the start of a campaign and find that within a few months you're putting out \$1 million.

"We move fast—and our advertising has to do the same. Many times we'll call our agency on Monday and order something like 20 more announcements to go on the air Friday. Our revisions are constant, and usually much larger than initial buys."

The biggest reason for tv was, of course, its ability to demonstrate. In this case, the product was completely new in concept as well as in name. It needed an instructive, step-by-step demonstration—and this is the objective of the original film commercial used during the introductory period and of the three new commercials which are being readied for showing.

June Kirby, an actress and model, appears in the campaign-starter which was filmed by David Commons of Hollywood Film Commercials. This one-minute announcement was used during the testing process and at the opening of the national campaign. Miss Kirby, tying in with the television advertising, appeared at company sales meetings and pre-tested some of the copy themes on live shows sponsored in various parts of the country. From

**Product copy:** Bruce Altman, acct. exec., Anderson-McConnell agency, gives o.k. for tv film storyboard to Fran Harris, creative director, Harris-Tuchman Productions



these live-action commercials a new set of filmed commercials has been evolved under Bard's direction.

They're produced by Harris-Tuchman Productions in Hollywood, and they're straight selling approaches to application of both Curl Control packages, the one for medium and the one for fine hair. Fran Harris, creative director, has centered attention on three focal points with a direct appeal to the individual woman in the viewing audience.

One of the minutes features a blond, another a brunette and the third a high fashion model. Altman, in commenting on the new series, says "We're lucky to have real news and an interesting story, as we do, so we don't have to go very far afield from straight selling. We probably have more hard sell, information-packed product news on our cutting room floors than many advertisers have in their commercials!"

Max Factor has always made news. It has developed literally hundreds of cosmetic, beauty, hair and drug products. The product development, itself, has been newsworthy. Just as important in the final sale, however, is the showmanship which accompanies the merchandising and advertising.

Curl Control's division, Pharmaceutical and Specialty, is a spanking new unit which came into being last September as the product was being test marketed. The other products are Sebb, a dandruff control product, and Sof-Set hair sprays. Curl Control is currently getting 60% of the division's advertising budget. Anderson-McConnell services this portion of the account, with Doyle, Dane & Bernbach, New York, handling cosmetics. (See SPONSOR 9 January 1956, "Spot tv impact boosts Max Factor sales 29%.")

The original break in the Curl Control advertising campaign was done with spot tv and local newspapers. However, as the distribution has rapidly expanded deeper penetration is, of course, necessary. By 1 July, network tv with three programs—*Masquerade Party* and *Panic* (NBC and *Those Whiting Girls* (CBS)—all on an alternate basis, will be carrying the Curl Control message.

Alfred Firestein, division manager for the pharmaceuticals and specialties, supervises activity and growth of his division. His unit plans many new products for the line, as does the Cosmetic Division, and both will have a record-setting ad budget this year. ■



Retailer interest in campaign is spurred by novel cartoon contest

## WONG TIME, WONG TEMPERATURE

*Wong's Chinese Foods buys radio public*

*service spots with unique play on brand name*

Selling the client on advertising is at times more of a problem than convincing the consumer to buy—but both fall easily into line when you find the right idea.

Station KFWB, Los Angeles, had sold time to every Mottl & Siteman agency account except Wong's Frozen Chinese Foods (which had never used any radio). Bob Purcell, v.p. and general manager quipped "Why don't we sell them the Wong time and Wong temperature?" His staff laughed, but then did just that.

Mottl & Siteman was quick to see the value of these announcements in terms of brand identification—a clear spelling out of the product name in a catchy, memorable manner.

The merchandising push started three weeks prior to the air campaign. Betty Thomas, KFWB's merchandising director, contacted 600 super markets in the greater Los Angeles area by mail, phone and personal representative, as well as all frozen food distributors. The result was an appreciable increase in demand (for inventories) before the start of the consumer campaign.

Immediate consumer response prompted an extension of the campaign into a neighboring market. With permission from KFWB, "Wong time—Wong temperature" is now being aired on WRUX, Phoenix, and causing as much comment there.

Another direct mail piece, in the form of a contest is in the works for distribution to all of the market managers in the area. One major market chain which normally forbids direct contacting of store managers has okayed this effort because of the novelty of the idea. The contest is based on the cartoon shown above. Store managers are invited to submit their list of errors. To the winner (among other prizes)—a desk thermometer-barometer.

Wong's schedule on KFWB is for 12 time-temperature signals per day, seven days a week, every hour on the half-hour from 7:30 a.m. to 6:30 p.m., and is firm for 26 weeks.

Doc Wong, president and sales manager of the company finds retailers greet him with "here comes the Wong man." ■

# ANOTHER "MEAT AND POTATOES" YEAR

Charted here are all sponsored network tv

shows for the nighttime period covering 7:30-11.

Listings are only for shows firm at presstime

*Only costs for new shows listed below. For this season's show costs see monthly Tv Basics. Costs below are gross, include 15% agency commission, are average and cover talent and production only. TBA means "to be announced," refers to information as yet unavailable for either show or sponsor.*

"Meat and potatoes year" and "nothing new" are the labels already being hung on nighttime network tv programming for the upcoming season. This before the fall schedule is even off the ground.

How true are the charges?

• It's true: there are no daring and expensive programming experiments in the offing.

• And true: to-date with about three-fourths of the schedule set, no startlingly different program formats have yet shown up or are likely to.

	SUNDAY			MONDAY			TUESDAY			
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
7:30										
8:00	Feature Film Kaiser Alum. (in negotiation)	Jack Benny alt TBA Amer. Tob.	Sally Chemstrand alt Royal McBee \$41,500	program and sponsor not set	Robin Hood Johnson & Johnson alt Wildroot	program and sponsor not set	Cheyenne G.E. alt with Sugarfoot	Name That Tune Kellogg alt Whitehall	program and sponsor not set	Di Reyn Ge Gr Der
8:30	Feature Film (Cont'd)	Ed Sullivan Lincoln-Mercury	Steve Allen S. C. Johnson alt Pharma-Craft & Greyhound	program and sponsor not set	Burns & Allen Carnation alt Gen Mills	Restless Gun Warner-Lambert \$37,500	Sugarfoot Amer Chicle 1/2 TBA 1/2 \$45,000 1/2 hr	Phil Silvers PGC alt R. J. Reynolds	Gobel-Fisher Show Chesterfield alt RCA & Whirlpool \$100,000	Di 11
9:00	Feature Film (Cont'd)	Ed Sullivan (Cont'd)	Steve Allen (Cont'd)	Bold Journey Ralston-Purina	Talent Scouts Toni alt Lipton	Wells Fargo Amer Tob alt Buick \$38,500	Wyatt Earp PGC alt Gen Mills	TBA Lever alt Shulton	Gobel-Fisher (Cont'd)	Gun Bris S
9:30	Feature Film (Cont'd)	G.E. Theatre G.E.	Chevy Show Chevrolet \$150,000	Voice of Firestone Firestone	Danny Thomas Gen Foods \$47,500	Twenty-One Pharmaceuticals	Broken Arrow Miles alt TBA	To Tell The Truth Pharmaceuticals	Meet McGraw PGC \$33,000	Ozzie 1 A
10:00	program and sponsor not set	Hitchcock Presents Bristol-Myers	Chevy Show (Cont'd)	Welk Top Tunes & New Talent Dodge-Plymouth	December Bride Gen Foods	5 Star Theatre Alcoa-Goodyear \$40,000	Telephone Time AT&T	Red Skelton Pet alt S. C. Johnson	Bob Cummings R. J. Reynolds alt Chesebrough- Ponds	Walter R \$
10:30	Mike Wallace Interview Philip Morris \$15,000	\$64,000 Challenge Revlon alt P. Lorillard	Loretta Young PGC	Welk (Cont'd)	Studio One Westinghouse	Crisis Ford alt TBA \$79,500	program and sponsor not set	\$64,000 Question Revlon	program and sponsor not set	Wed N Menner
	program and sponsor not set	What's My Line? Helene Curtis alt Sperry-Rand	no network service	program and sponsor not set	Studio One (Cont'd)	Crisis (Cont'd)	program and sponsor not set	TBA LGM	program and sponsor not set	Wed N (C)

# YOUR NET TV?

But, if it is a meat and potatoes season, those staples are being well garnished with these ingredients:

- Big dollar outlay for a "class" product in the new shows.
- New "name" faces heading up their own shows.
- A mass of extravaganza "specials"—probably at the rate of one a week costing between \$250,000 and \$400,000 per show.

Biggest trend in fall programing is the upsurge in vocalist-fronted programs. Of the sponsored shows al-

ready set, 10 will be headlined by singers. The roster includes: (in new shows) Gisele MacKenzie, Patti Page, Dinah Shore, Patrice Munsel, Pat Boone, Guy Mitchell, Eddie Fisher and Frank Sinatra; (in shows returning from last season) Perry Como and Ernie Ford.

Other highlights of 1957-58:

- Situation comedy, variety, western and drama are the dominant program types.
- Film shows are outdistancing live for the first time.
- There are more split sponsorships than ever before.
- Costs continue to rise (five to 10% on most shows).

**Program types:** While the newest thing is the vocalists, and westerns are

booming, situation comedy apparently still is the favored format, with 15% (the largest share) of pie. (See chart comparing sponsored nighttime shows by types for the beginning of the 1956-57 and 1957-58 seasons on page 10.) The combined half-hour and hour variety category is running in close second place with 11% for the coming season, up over last year's 11%. Westerns (again combining hour and half-hour) show an increase also with 12% this season as compared to 9½% last. However, the westerns figure may zoom higher when the final entries are all in. NBC TV has two westerns it is pushing and ABC TV has three tentatively planned for Saturday night.

Drama and quiz-panel at this time

DAY	THURSDAY			FRIDAY			SATURDAY			
NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
cy alt en	Wagon Train sponsor TBA	Circus Boy Mars alt Kellogg	Sgt. Preston Quaker Oats	Tic Tac Dough Warner-Lambert alt TBA \$25,000	Rin Tin Tin Nabisco	program and sponsor not set	program and sponsor not set	program and sponsor not set	Perry Mason Purex alt TBA \$87,000 hr	People Are Funny R. J. Reynolds alt Toni
d (e) G alt G hr 10hr	Wagon Train (Cont'd)	Zorro 7-Up alt A. C. Spark Plugs \$45,500	Harbourmaster R. J. Reynolds alt TBA \$38,000	You Bet Your Life Toni alt DeSoto	Jim Bowie Amer Chicle alt TBA	TBA Gen Foods alt Sperry- Rand	Court of Last Resort P. Lorillard \$28,000	program and sponsor not set	Perry Mason (Cont'd)	Perry Como Kleenex Noxzema Amer Dairy Knomark RCA & Whirlpool Sunbeam
ed t	Father Knows Best Scott Paper	Real McCoys Sylvania \$35,000	Climax Chrysler	Dragnet LGM alt Schick	Patrice Munsel Buick alt Frigidaire \$45,000	Zane Grey Gen Foods alt Ford	Life of Riley Lever alt Kleenex	program and sponsor not set	program and sponsor not set	Perry Como (Cont'd)
ire	Kraft Theatre Kraft	Pat Boone Chevrolet \$45,000	Climax (Cont'd)	People's Choice Borden alt TBA	Frank Sinatra Chesterfield \$67,500	Mr. Adams & Eve R. J. Reynolds alt Colgate	Manhunt Amer Tobacco alt TBA \$31,000	Lawrence Welk Dodge	Gale Storm Nestle alt H. Curtis	TBA LGM alt Max Factor
Acet ylds	Kraft (Cont'd)	OSS Mennen \$28,750	Playhouse 90 Bristol-Myers Philip Morris Kimberly-Clark Amer Gas 1 1/2 hr alt wks TBA	Tenn Ernie Ford Show Ford	Date With Angels Plymouth \$38,000	Schlitz Playhouse Schlitz	TBA Campbell alt TBA	Welk (Cont'd)	Have Gun, Will Travel Lever alt Whitehall \$33,000	Gisele MacKenzie Scott Paper alt Schick \$46,000
our S-I alt Thre	This Is Your Life PGC	Navy Log U. S. Rubber	Playhouse 90 (Cont'd)	Lux Video Theatre Lever Bros.	program and sponsor not set	Line Up PGC alt Brown & Williamson	Cavalcade of Sports Gillette	Guy Mitchell Revlon \$47,000	Gunsmoke LGM	Jane Wyman Quaker Oats
Thre res	no network service	program and sponsor not set	Playhouse 90 (Cont'd)	Lux Video Theatre (Cont'd)	program and sponsor not set	Person to Person Time alt Amer Oil & Hamm	Cavalcade of Sports (Cont'd) Red Barber's Corner State Farm Insurance	program and sponsor not set	program and sponsor not set	Hit Parade Amer Tob alt Toni

### Situation comedy is still the most numerous nighttime show type

SHOW TYPES	1956-57		1957-58	
	NO.	%	NO.	%
Adventure	8	7	8	8
Comedy	2	2	1	1
Drama 1 hr	14	12	7	7
Drama 1½ hr	11	9½	8	8
Drama 1½ hr	1	1	1	1
Documentary	1	1	2	2
Feature Film	2	2	1	1
Interview	2	2	2	2
Misc.	6	5½	5	5
Music 1 hr	1	1	2	2
Music ½ hr	2	2	2	2
Mystery 1 hr	—	—	2	2
Mystery 1½ hr	5	4	6	6
Quiz-Panel	15	13	9	9
Sit. Comedy	17	15	15	15
Sport	3	2½	3	3
Variety 1 hr	8	7	6	6
Variety ½ hr	5	4	8	8
Western 1 hr	1	1	2	2
Western ½ hr	10	8½	10	10
<b>TOTAL</b>	<b>114</b>	<b>100%</b>	<b>100</b>	<b>100%</b>

Chart does not include programs with co-op or participating sponsors.  
1957-58 figures are as of presstime and not final.

show the biggest drop comparing this coming season to last. Hour dramas dropped from 12 to 7%, half-hour dramas from 9½ to 8% and quiz-panel from 13 to 9%. So far only one new quiz, and a copy of a successful daytimer at that, has been added to the fall list. This is NBC TV's *Tac Tac Dough*.

Two other categories to note are

adventure and mystery. Both of these have made slight gains. Adventure is up 1% and half-hour mystery is up 2%. Two mystery shows of hour length also turn up this year. The resurgence of the mystery format may be a trend to watch. (Note: SPONSOR uses the term mystery in a broad sense to encompass detective, police and suspense-mystery dramas as well.)

### More than half of nighttime shows next season will be film

SEASON	LIVE		FILM	
	NO.	%	NO.	%
1956-57	35½	53%	32	47%
1957-58	26	46½%	30	53½%

Chart does not include co-op or participating hours;  
1957-58 figures are as of presstime and not final.

**Film vs. live shows:** While filmed hours are ahead of live hours (again this is in reference to nighttime sponsored time only) for the first time this coming season, that unfilled one-quarter of the schedule could change the balance. In the 1957-58 picture, as of now, film is 7% ahead of live. At the beginning of the 1956-57 season live was 6% ahead of film. (See chart appearing directly at left.)

**Split sponsorships:** Not unexpected is the rise in alternate and multiple sponsorships. At the beginning of the 1956-57 season there were 60 single sponsors to 51 who shared shows. Which means 46% of that season's shows had multiple sponsors. The coming fall there are 51 single and 48 split, so far.

**Costs:** While costs of the returning shows are going up from 5 to 10%, costs of new programs run even higher. The quality factor is the main reason here. Below are average costs of the brand new shows by types as compared to the average costs of the same type as of last November:

TYPE	1956-57	1957-58
Drama 1 hr	\$59,000	\$83,250
Drama ½ hr	34,300	41,250
Sit Comedy	36,500	37,500
Variety 1 hr	61,300	121,500
Variety ½ hr	46,200	50,100
Adventure	34,000	36,500

(Note: the 1956-57 figures in the above chart include both new programs and returning shows.)

Since SPONSOR's fall network tv program schedule preview starts at 7:30, several early Sunday evening programs are not shown: *You Asked For It*, ABC TV, 7-7:30 p.m.; *The 20th Century*, CBS TV, 6:30-7 p.m. (gross cost: \$45,000); and *Lassie*, CBS TV, 7-7:30 p.m. Also the Monday through Friday news shows at 7:15-7:30 p.m. on all three networks are not shown.

**At presstime:** It looks like *Wire Service* will again show up on the ABC TV schedule. R. J. Reynolds will sponsor a new half-hour version of the show on Monday night. Time is not set as yet and perhaps *Bold Journey* and *Voice of Firestone*, the 8:30 and 9 p.m. shows may be juggled. On CBS TV a good possibility for the 8:30 spot Saturday night is the British-made film *Dick & the Duchess* with Mogen David Wine picking up half the tab.

# CAMPBELL'S NEW ADVERTISING TEAM TWO YEARS LATER

Product manager system has proved itself in two years, decentralizing  
multi-million media decisions, yet coordinating at marketing v.p. level

**M**odern advertising management techniques are enjoying a rare triumph at the Campbell Soup Co. in Camden, N. J., where a semi-baronial nineteenth century atmosphere had reigned until a few short years ago.

The Spartan, stripped down, crowded offices of Campbell's headquarters are witnessing a marketing and advertising revolution that austere founder-president Dr. John T. Dorrance both anticipated and abhorred. The part he anticipated as far back as 1904 was the company's need for continuous

and lavish consumer advertising. The aspects that might have disturbed his somewhat paternal approach to his business empire is the remarkable delegation of responsibilities that has gone hand in hand with Campbell's marketing revolution.

The policies that have given Campbell Soup Co. some four-fifths of the U. S. soup market have always been long on hard-hitting, slick consumer advertising. There's been little change in the firm's successful advertising formula, be it via network tv (*Lassie*

and *On Trial*), its spot radio-tv activity, or print campaigns.

The executive-shaking revolution actually has occurred in the ways marketing and advertising decisions are made, administered and coordinated with Campbell's four advertising agencies, (BBDO, Leo Burnett, Needham, Louis & Brorby and Tatham-Laird.)

Essentially, the change can be summed up as a shift from highly centralized advertising management under one man reporting to the president to a decentralized, product-man-

Marketing v.p. John McGlinn (seated) plans doll offer with Henry Stevens (L.) marketing mgr. of "heat" soups, Bill Hackenberg, prom. mgr.





**Tv commercials** for heat-processed soups are planned by (l. to r. standing) W. P. MacFarland, product ad mgr.; J. Damon, ass't a/c, BBDO; H. Brown, tv acct. superv., BBDO; H. L. Stevens, marketing

mgr. of soups; (l. to r. seated) Jean Rindlaub, creative v.p., BBDO, McD. Gillespie, acct. v.p., acct. superv., BBDO; Marge Fowler, tv comm'l superv., BBDO. Plans are reviewed by marketing v.p. McGlinn

ager system, coordinated by marketing v.p. John McGlinn.

The stages in a campaign, for example the decision to buy a particular network tv property, are as clear-cut as those in the preparation of Campbell's well-known chicken noodle soup. In line with Dr. John Dorrance's stoic concept of human nature, the creativity of an idea, no matter how brilliant, never takes precedence over the routine prescribed for developing it.

By the time an advertising decision, be it media or copy or an over-all new strategy, emerges through the combined Campbell-agency effort, it has been thoroughly peeled, scraped, cleaned and tested, and the likelihood of a booboo is fractionalized, to say the least.

Does this mean that the Campbell Soup system of developing a marketing-advertising strategy is so foolproof that it takes the gamble out of tv?

Not entirely. You can feed, breed and pluck chickens in a prescribed way, but no matter what kind of formula you develop for a top-rated network tv vehicle, you can't predict the ways and waywardness of the U. S. viewing public. Campbell Soup found this out with *Sound Stage*, for instance, which had something less than a spec-

tacular run on NBC TV some three years ago. On the other hand, *Lassie* on CBS TV has pulled consistently good ratings, and, more important to Campbell's pragmatic marketing group, good sales results, judging from numerous inside research studies.

"If the networks went wrong last fall season and their experts did on the tv taste of the public, it's reasonable to suppose that hiring one man as a tv expert within the company wouldn't be the solution," John McGlinn told SPONSOR.

A tall, handsome man in his early forties, McGlinn originally started with Campbell as a retail salesman in Philadelphia in 1934. He rose through the sales and product marketing ranks to become v.p. in charge of marketing in March 1956, succeeding Clarence E. Eldridge, previously of General Foods.

#### ARTICLE IN BRIEF

Campbell's "marketing revolution," now time-tested after two years, decentralized advertising management, except on network tv level. Coordinator-in-chief is the marketing v.p. to whom sales and admen report. But ad director coordinates advertising.

The purpose of the new organization of advertising and marketing management is double-edged: (1) The growth of the company has been so phenomenal in terms of dollar sales (some \$140 million in 1946 to nearly \$430 million in 1956) and in complexity (from 34 products in 1947 to more than 80 today), that Campbell had to outgrow its feudal origins in advertising as well as all other operations in order to remain healthy.

(2) The complexity and high-cost of media and the growth of Campbell's advertising budget (today estimated at being in excess of \$20 million) dictated a more scientific approach to advertising-decision making.

"Our product-manager system, which is relatively unchanged since we began it in 1954, gives us checks and balances between advertising and sales strategy," McGlinn told SPONSOR. "It also helps our people work efficiently with our agencies and profit the most from our agencies' services."

From the time in 1954 when Campbell changed from a virtual house agency, Ward Wheelock Co. in Philadelphia, to its four-agency set-up, the firm's tendency to extract every ounce of juice from its agencies' services has become proverbial with Campbell.

Here then is how an air media plan emerges from the austere bullpens of Campbell's advertising department and how Campbell's advertising and marketing manpower meshes with agency creative men to develop a campaign:

► *The marketing plan.* Out of this basic document, several hundred pages thick, come all the ideas that will eventually represent Campbell Soup advertising on the air or in print.

Each of the four product groups (heat-processed soups, frozen soups, Franco-American products and juices, and Frozen Swanson) develops its own marketing plan from a statement of facts to a thorough analysis of problems and recommended solutions. The statement of facts includes everything from product history, to production details and sales and advertising history. (This part of the marketing plan, incidentally, will be kept intact starting this year, except for annual updating, to avoid a continuous going over the same material year after year.)

"We're not the only ones involved in making up these marketing plans," says McGlinn. "At our agencies everyone from account supervisors, account executives to research people, media, copy and every component of agency service imaginable contributes to this annual volume of our problems and objectives."

► *Budget recommendation.* Basically, money recommendations stem from within the Campbell marketing department. The individual product marketing manager responsible for his plan has some concept about the amount of money he will require to execute the ideas he and the agency have discussed in a preliminary way between August and January.

By January, he gets together with



**Network tv buys** like Lassie are coordinated for Campbell product groups by advertising director Rex Budd. He pools product admen to find out their network budgets, needs, then works with agencies to find right program. Products then share the show and budget

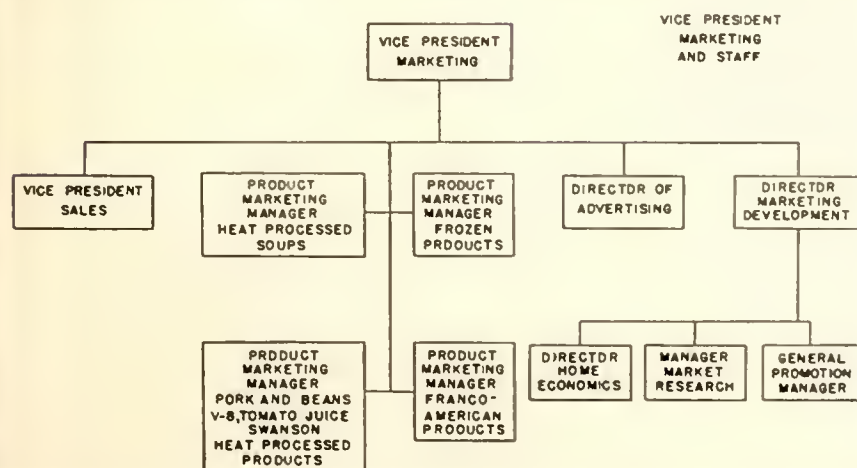
McGlinn, more or less informally, and tells him what sort of budget he has in mind. McGlinn, knowing his total appropriation, can then guide the appropriation of his four product marketing managers.

These in turn then inform their agencies on the range of their budgets, so that the agency presentation will not be out of proportion with fiscal reality.

► *Presentations.* Between 1 May and 15 May each year, the four agencies send their top account people out to Camden on the 7:30 a.m. Philadelphia express, and there, in a confer-

ence room filled with the pungent aroma of soup rather than cigarette smoke, the agencies make their presentations to McGlinn, Rex Budd, director of advertising, Gordon Scowcroft, director of marketing development, the product marketing manager and the product ad manager concerned.

Invariably, BBDO as the agency for the heat-processed foods, which account for the bulk of Campbell's sales and the major chunk of its ad budget, kicks off the presentation. BBDO generally has a full day or more to state its case. It is then followed by Need-



### Campbell's new marketing set-up

Complete overhaul of its sales and advertising management two years ago occurred because of company's growing diversification. Today products' marketing strategy is administered in four near-autonomous groups under product marketing and product admen. Campbell has split the market and advertising functions to relieve the work burden within the four groups that account for an estimated \$20 million billing.

ham, Louis & Brorby, Leo Burnett and Tatham-Laird, who generally also get at least a day each.

According to some agency spokesmen who prefer anonymity, these presentations can be "downright brutal. Between getting questions shot at you and changes 'suggested' to you, and not being able to smoke, you can go out of your mind."

But once the presentation has been accepted, the chances are that there will be few, if any, major changes between that time and the carrying out of the advertising plans. "Once you've passed that firing line, you're in good shape," one agencyman told SPONSOR. "That is, providing your film commercials have a perfect sound track, the animation is smooth enough to run away with all the art awards, and above all, the product makes you want to eat soup even though you break out in hives from it."

Actually, the presentations in early May follow the first work on the marketing plan by some six months. Before these presentations are made, the Campbell product managers (marketing and advertising both), McGlinn, Budd and Scowcroft have already reviewed the agency's marketing plans in written form.

"This written marketing plan," Budd told SPONSOR, "is actually the product of combined agency-Campbell effort. The product advertising and marketing managers work constantly with the agency account men in pulling together the facts and analyzing them prior to the final writing of this report. By the time the agencies make their presentations, we've tentatively approved budget recommendations and other basics. During the presentation we want to review advertising approaches, see tv story boards to evaluate the theme and see how it'll sell. We want to hear audition tapes or records for radio commercials."

► *Program choice.* This part of the job is handled separately from the formal 1-15 May agency presentations.

"Anything our agencies recommend, we look at," says McGlinn. "But since the availability of good programing doesn't coincide with our rigorous schedule, we screen shows year-round, rather than on a time table."

In other words, like any other sophisticated air media advertiser today, Campbell Soup keeps a continuous weather eye out for new and better properties as possible replacements for

their existing shows when these either outlive their contract or their popularity.

On the other hand, a basically new network tv buy, involving adding a new time period, for instance, might come out of the marketing plan and the subsequent agency presentations.

Sometimes, three or four weeks can elapse after an agency presentation, before the plans recommended can be considered "final." For this "finality," the agency must make a formal presentation not only before the same group that saw it previously, but also before Bev Murphy, the youthful (49-year-old) president of Campbell, under whom the firm put up a fraction of its stock for public ownership in 1955 for the first time in its history.

Since Murphy has been kept abreast all along by McGlinn of the marketing thinking and strategy as it developed, the last presentation is the result of joint effort. Perhaps nine times out of 10, Murphy tends to approve the entire plan. He's had ample chance to modify or influence it prior to the formal presentation through consultations with McGlinn.

#### **Tv requires high-level decision**

When it comes to screening a new tv show, which is not part of the formal May presentation, it's unlikely that a final decision to buy would be made without Murphy's approval. The moneys involved in a major television decision have brought tv advertising decisions to a higher level than the less binding decisions in other media.

► *Coordinating tv buys.* While the decision to buy is a joint effort involving possibly Murphy, but always McGlinn, Budd, Scowcroft and one or several groups of product executives, the coordination of a tv buy is pretty much the province of Rex Budd, as the corporate advertising director and Jim Shenfield, director product marketing.

"The advertising department operates in a staff capacity as consultants," says Budd. "We have over-all responsibility for any advertising that cuts across product lines, such as the current quality campaign on ingredients."

No buying decision is made before Budd pools the product managers to find out (1) whether they feel need for nighttime network tv; (2) whether they like the choice of time and programing; (3) whether and how much they can contribute to the cost.

If Budd's department found out from such a survey that, for example, frozen foods could put up \$1 million, Franco-American, \$750,000 for a nighttime tv effort, then Budd would go to work to find a show to co-sponsor.

► *Agency relations.* Says Budd: "We feel that the multiple-agency set-up parallels our own decentralization. Back in 1947 we were marketing 34 products, now it's over 80. That's just another indication of our need for decentralization. Each product group has its own agency, and we believe this prevents our getting 'the 5:15 treatment.' In a way, the agencies compete with each other to render the best possible service to the segment of our business they've got as clients."

"We feel four agencies are just right for our size," Budd told SPONSOR. "If we split our billing too much, we'd dilute it and get less service."

After its 39-year association with Ward Wheelock Co., Campbell picked BBDO for the heat-processed soups in 1954. Leo Burnett handles Franco-American products and tomato juice. "We felt, with the acquisition of Swanson (1955) that we should have Tatham-Laird stay on some frozen foods." Needham, Louis & Brorby handles pork and beans and V-8.

While Campbell Soup uses every service its agencies offer (from promotion to marketing to research) to the fullest, the company does duplicate some of these services purposely. For instance, there's a media supervisor under Rex Budd, who mainly checks on the spot schedules the agencies buy for the various products, sees media reps to keep up to date on new market and media trends.

Network salesmen tend to see Budd or the product men. Whereas on a problem of clearing more stations for a particular network tv show, the negotiations might involve McGlinn and a network v.p.

"We never refer the reps to our agencies without seeing them. Our door's always open," says Budd. "Of course, we want them to see the agency, but we also feel that we have to be well-rounded ourselves. The rep can keep us informed on what the market is on tv time. We like to know what the co-sponsorship trends are. We want to be informed on programing news, time trends. This helps us make wiser buying decisions." ▼

*In Louisville-*

the more you compare programming,  
ratings, coverage, or costs per  
thousand — the more you'll prefer

**WAVE Radio**  
**WAVE-TV**

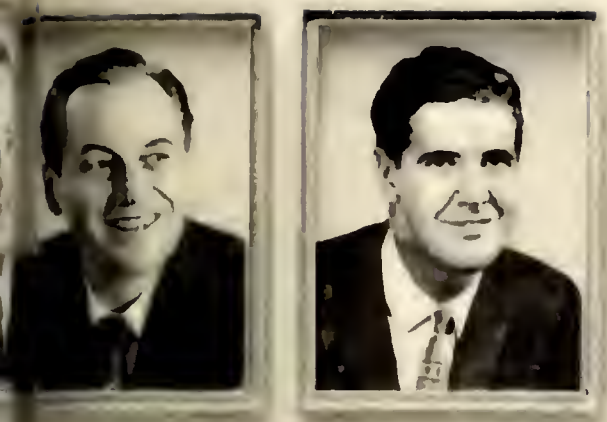
**LOUISVILLE**

**NBC AFFILIATES**

**NBC SPOT SALES, EXCLUSIVE NATIONAL REPRESENTATIVES**



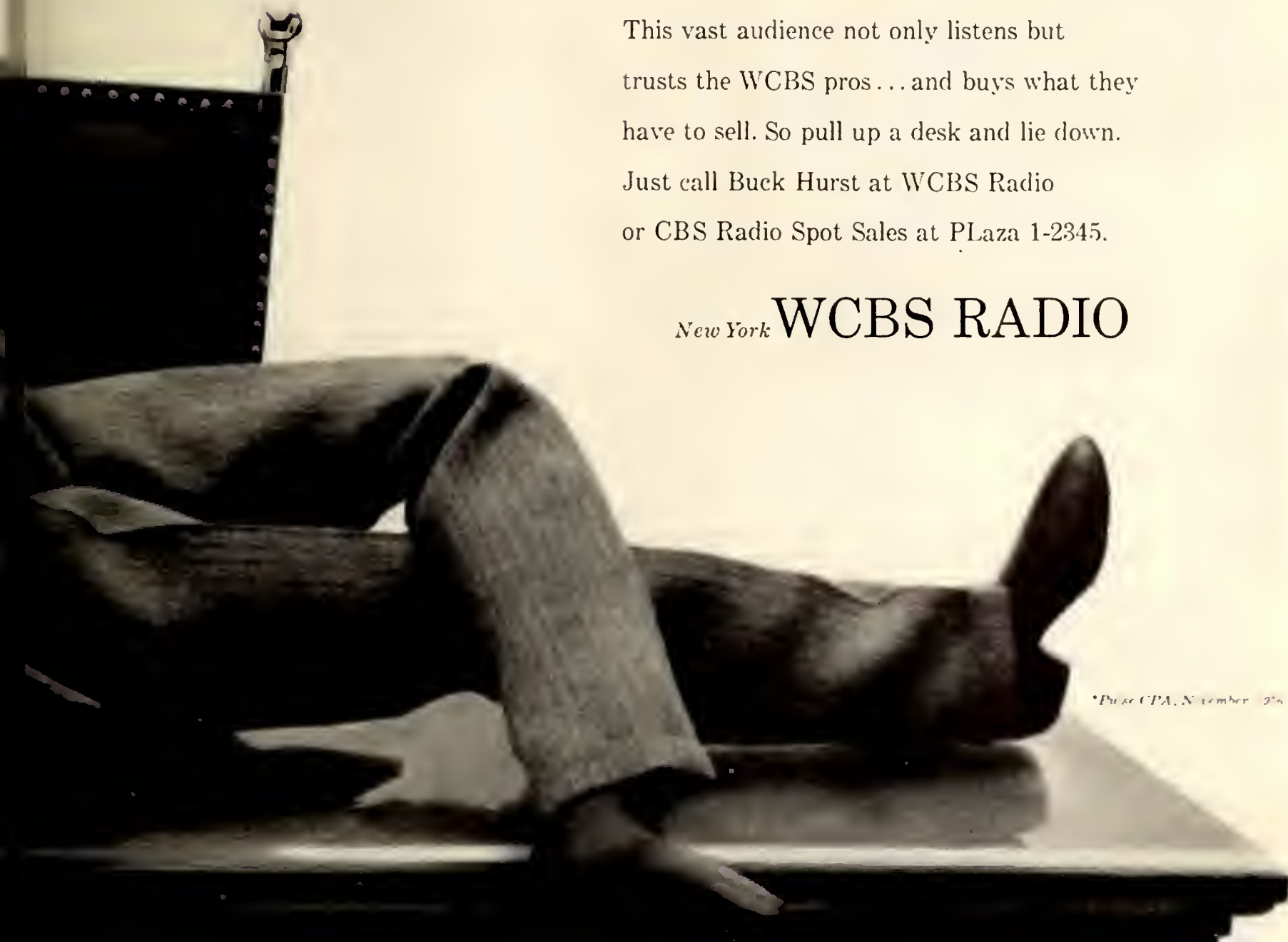
# The relaxed sell...



This fellow's no dummy. He can afford to relax because he has seasoned professionals working for him—people like Martha Wright, Jim McKay, John Henry Faulk, Galen Drake, Lanny Ross, Jim Lowe and Jack Sterling. Their easy-going, confident approach brings them and their products right to the heart of the family circle... And it's a fact that more different families are listening to WCBS Radio than to any other station in the New York area.\* This vast audience not only listens but trusts the WCBS pros... and buys what they have to sell. So pull up a desk and lie down. Just call Buck Hurst at WCBS Radio or CBS Radio Spot Sales at PLaza 1-2345.

New York **WCBS RADIO**

\*Pulse CPA, November 1966



# NETWORK RADIO'S CURRENT CLIENTS

Compilation of program time  
bought by advertisers and brands  
is shown below by network

The first in a series of current network radio client lists appears below as a supplement to last issue's Radio Basics. Henceforth, an up-to-date roster will appear with every Radio Basics section. The list shows program time bought per week. In the case of NBC, commercials shorter than a minute are listed separately. Each minute commercial purchased on NBC is arbitrarily credited as five minutes of program time. Except for CBS, where the period covered is the week ending 25 May, all data cover clients and brands on air during the week beginning 25 May

## ABC

**Admiral:** appliances; *Breakfast Club*; M-F; 25 min.  
**Allstate Insurance:** auto insurance; *Mel Allen*; M-F; 50 min.  
**American Bird Food:** bird food; *Breakfast Club*; M; 5 min.  
**AFL-CIO:** institutional; *Ed. P. Morgan*; M-F; 75 min.; *J. W. Vandercook*; M-F; 25 min.  
**Amino Products:** Ac'cent; *Breakfast Club*; W; 5 min.  
**Asco Electronics:** Flea Guard, Magic Mite Ball; *Breakfast Club*; Tu,Th; 10 min.  
**Assemblies of God:** religious; *Revivaltime*; Su; 30 min.  
**Atlantic Sales:** French's bird food products; *My True Story*; W,F & Tu,Th; alt. wks.  
**Ball Bros.:** home canning prod.; *Breakfast Club*; Tu-F; 20 min.  
**Bankers Life & Casualty:** White Cross Hospital Plan; *Paul Harvey*; Su; 15 min.  
**Beech Nut:** Beech-Nut gum; *Breakfast Club*; Tu,W,F; 15 min.  
**Bridgeport Brass:** various insecticides; *When A Girl Marries*; Tu-F; 20 min.  
**Bristol-Myers:** Bufferin; *Breakfast Club*; M,W,F; 15 min.; Sal Hepatica; *Breakfast Club*; M,W,F; 15 min.  
**Campana Sales:** Ayds, Italian Balm; *Breakfast Club*; M; 5 min.  
**Carling Brewing:** Red Cap Ale; *Martin Block Show*; F,Sa; 100 min.  
**Dixie Cup:** paper cups & plates; *Breakfast Club*; W; 5 min.  
**Dow Chemical:** agricultural prod.; *Red Foley Show*; Sa; 30 min.  
**Drackett:** Windex, Drano; *Breakfast Club*; W,Th,F; 15 min.  
**Dromedary:** cake mixes; *My True Story*; Tu,Th; 10 min.; *When A Girl Marries*; W,F; 10 min.; *Whispering Streets*; Th; 5 min.  
**Duffy-Mott:** Sunsweet prune juice; *Breakfast Club*; Tu,Th; 10 min.  
**Ex-Lax:** Ex-Lax, Jests; *My True Story*; M,W,F; 15 min.  
**Firestone:** tires, velon, others; *Voice of Firestone*; M; 30 min.  
**Food Specialties:** Appian Way pizza pie; *Breakfast Club*; Tu; 5 min.  
**Foster-Milburn:** Doan's pills; *My True Story*; Th; 15 min.; *Whispering Streets*; Tu; 5 min.  
**General Foods:** Calumet; *Breakfast Club*; Tu; 5 min.; *Jell-O*; *Breakfast Club*; M,W,F; 15 min.; *My True Story*; W,F; 10 min.; *When a Girl Marries*; Tu,Th; 10 min.; *Whispering Streets*; W,F; 10 min.; *Kool-Aid*; *Breakfast Club*; M-F; 25 min.; *La France*; *Breakfast Club*; M,Tu,Th; 15 min.; *Post Cereals*; *Breakfast Club*; M-F; 25 min.  
**Gospel Broadcasting Assn.:** religious; *Old Fashioned Revival Hour*; Su; 60 min.  
**Billy Graham:** religious; *Hour of Decision*; Su; 30 min.  
**Highland Church of Christ:** religious; *Herald of Truth*; Su; 30 min.  
**Charles E. Hires Co.:** Hires Root Beer; *Weekday Newscasts*; M-F; 100 min.  
**La Choy:** Chinese foods; *Breakfast Club*; M,W; 10 min.  
**Midas Muffler:** auto mufflers; *Weekday Newscasts*; M-F; 25 min.  
**Milner Products:** Perma Starch, Pine-Sol; *Breakfast Club*; M; 5 min.  
**Mishawaha Rubber & Woolen Mfg.:** casual shoes; *Breakfast Club*; Tu,Th; 10 min.  
**National Brands, div. of Sterling Drug:** Dr. Caldwell's; *Sunshine Boys*; M-F; 25 min.  
**Norwich-Pharmaceutical:** Pepto-Bismol; *Weekend Newscasts*; Sa,Su; 90 min.

**Oral Roberts Evangelistic Assn.:** religious; *Oral Roberts' Broadcasts*; Su; 30 min.  
**Paine, Webber, Jackson & Curtis:** institutional; *Business & Financial Hour*; M,W,F; 15 min.  
**Radio Bible Class:** religious; *Radio Bible Class*; Su; 60 min.  
**Renuzit Home Products:** cleaning fluids, air sprays, etc.; *Jack Paar Show*; Th; 5 min.  
**R. J. Reynolds:** Camel; *Weekday Newscasts*; M-F; 100 min.; *Weekend Newscasts*; Sa,Su; 90 min.  
**Sandura Company:** floor covering; *Breakfast Club*; Th; 5 min.  
**Sterling Drug Company:** Phillips Tooth Paste; *My True Story*; Tu,Th; 10 min.; *Ant Prufe & Roach Prufe*; *My True Story*; Tu,Th; 10 min.  
**Voice of Prophecy:** institutional; *Voice of Prophecy*; Su; 30 min.  
**Dr. Thomas Wyatt:** institutional; *Wings of Healing*; Su; 30 min.

## CBS

**American Home Foods:** *Wendy Warren*; W,Th; 10 min.  
**Amino Products:** *Arthur Godfrey*; W & Th, alt. wks.; 15 min.  
**Bristol Myers:** *Arthur Godfrey*; M,W; 60 min.  
**Campana Sales:** *Robert Q. Lewis*; Sa; 5 min.  
**Chun King Sales:** *Arthur Godfrey*; W & F, alt. wks.; 15 min.  
**Clairel:** *Galen Drake*; Sa; 5 min.  
**Colgate-Palmolive:** *Our Gal Sunday*; M-F; 37½ min.; *Backstage Wife*; M-F; 37½ min.; *Strike It Rich*; M-F; 37½ min.; *2nd Mrs. Burton*; M-F; 37½ min.  
**Cowles Magazines:** *Jack Benny*; Su, alt. wks.; 3¾ min.  
**Curtis Circulation:** *Arthur Godfrey*; Tu; 15 min.  
**Dixie Cup:** *Robert Q. Lewis*; Sa; 5 min.  
**Florida Land & Homes Bureau:** *Galen Drake*; Sa; 5 min.  
**General Foods:** *Arthur Godfrey*; Th, every 4th F, 18¾ min.; *Wendy Warren*; Th; 5 min.; *World News Roundup*; Su; 5 min.; *Gunsmoke*; Su; 5 min.; *Our Miss Brooks*; Su; 5 min.; *Amos 'n' Andy Music Hall*; M-F; 25 min.; *Galen Drake*; Sa; 5 min.; *Robert Q. Lewis*; Sa; 5 min.; *Gunsmoke*; Sa; 5 min.  
**General Motors:** *Allan Jackson—News*; Sa; 20 min.; *Robert Trout—News*; Su, M-F; 40 min.; *Frigidaire*; *Robert Q. Lewis*; Sa; 5 min.; *Galen Drake*; Sa; 5 min.; *2nd Mrs. Burton*; M; 7½ min.; *Dr. Malone*; Tu; 7½ min.; *Our Gal Sunday*; W; 7½ min.; *Ma Perkins*; Th; 7½ min.; *Delco*; *Lowell Thomas*; M-F; 75 min.; *Pontiac*; *Galen Drake*; Sa; 5 min.; *Robert Q. Lewis*; Sa; 5 min.; *Amos 'n' Andy Music Hall*; Sa; 5 min.; *Gunsmoke*; Sa; 5 min.; *Sat. Night Country Style*; Sa; 5 min.; *Suspense*; Su; 5 min.; *Johnny Dollar*; Su; 5 min.; *FBI In Peace & War*; Su; 5 min.; *Gunsmoke*; Su; 5 min.; *Witch Miller*; Su; 5 min.; *Amos 'n' Andy Music Hall*; M-F; 25 min.  
**Hartz Mountain Products:** *Arthur Godfrey*; Th & F, alt. wks.; 15 min.  
**Hearst Publications:** *Ma Perkins*; M; 7½ min.; *Dr. Malone*; M; 7½ min.; *Helen Trent*; Tu; 7½ min.; *Our Gal Sunday*; M; 7½ min.  
**Hudson Vitamin Products:** *Galen Drake*; Sa; 5 min.; *Robert Q. Lewis*; Sa; 5 min.  
**Kellogg:** *Arthur Godfrey*; Tu,Th; 30 min.  
**Leeds Chemical Products:** *Nora Drake*; M,W,F; 22½ min.; *Road of Life*; Tu,Th; 15 min.

NOTE: Data on time purchased refers to weekly brand or advertiser total for each program. Time bought for particular brands is shown where possible. In cases where groups of brands precede a show or group of shows, it was not possible to pinpoint which brands were advertised on each show or on which days of the week

the brands were advertised. Except for General Motors, brands information was not available from CBS. In NBC list, rot. means commercials are rotated on different days of the week under the web's run-of-schedule plan.

**Lever Bros.:** *Ma Perkins*; M-F alt. wks.; 37½ min.; *Romance of Helen Trent*; M-F; 37½ min.; *Ma Perkins*; M-F alt. wks.; 18¾ min.; *Young Dr. Malone*; M-F; 37½ min.; *House Party*; M-F; 37½ min.  
**Lewis Howe:** *Robert Q. Lewis*; Sa; 5 min.  
**P. Lorillard:** *World Tonight*; W-F; 15 min.; *Judgment*; Su; 5 min.; *Much Miller*; Su; 5 min.; *Sports Resume*; Sa; 5 min.; *Sports Resume*; Su; 5 min.; *Sat. Nite Country Style*; Sa; 5 min.; *Amos 'n' Andy Music Hall*; Th,F; 10 min.; *Johnny Dollar*; Su; 5 min.; *Our Miss Brooks*; Su; 5 min.; *Robert Q. Lewis*; Th,F; 10 min.; *Suspense*; Su; 5 min.; *Amos 'n' Andy*; Sa; 5 min.  
**Langines-Wittnauer:** *Langines Symphonette*; Su; 30 min.  
**Milner Products:** *Robert Q. Lewis*; Sa; 5 min.  
**Mutual Benefit Health & Accident Assn.:** *Arthur Godfrey*; Tu & every 1th F; 18¾ min.  
**North American Philips:** *Herman Hickman-Sports*; M,W,F; 15 min.  
**Norwich Pharmacal:** *Arthur Godfrey*; Tu; every 1th F; 18¾ min.  
**Pharmacraft:** *House Party*; M,Th,F; 30 min.  
**Pillsbury:** *Arthur Godfrey*; Tu,Th; 30 min.  
**Reader's Digest:** *Arthur Godfrey*; W; 15 min.  
**Renuzit Home Products:** *House Party*; W; 7½ min.  
**R. J. Reynolds:** *Herman Hickman Sports*; Tu,Th,Sa; 15 min.  
**Salado Tea:** *Backstage Wife*; M,Th; 15 min.; *Romance of Helen Trent*; W; 7½ min.; *Nora Drake*; Tu,F; 15 min.  
**Scott Paper:** *Arthur Godfrey*; Th,F & every 1th F; 18¾ min.; *Backstage Wife*; F; 7½ min.; *Young Dr. Malone*; Th,F; 15 min.; *Nora Drake*; Tu,Th; 15 min.; *Ma Perkins*; Tu & W alt. wks.; 7½ min.; *2nd Mrs. Burton*; Th,F; 15 min.  
**Sherwin-Williams:** *Arthur Godfrey*; W, every 1th F; 18¾ min.  
**Simoniz:** *Arthur Godfrey*; W; 15 min.; *House Party*; W; 15 min.; *G. Herman News*; Th,F; 10 min.; *E. Seavard News*; Th,F; 10 min.; *News*; Sa; 15 min.; *Sports News*; Sa; 10 min.  
**Slenderella:** *Slenderella Show*; Sa; 10 min.  
**A. E. Staley Mfg.:** *House Party*; Tu; 15 min.; *Arthur Godfrey*; F; 15 min.  
**Standard Brands:** *House Party*; M; 15 min.; *Arthur Godfrey*; M, & every 1th F; 37½ min.  
**Swift:** *House Party*; F; 15 min.  
**Toni:** *Robert Q. Lewis*; Sa; 5 min.  
**Vernell's Buttermints:** *Robert Q. Lewis*; Sa; 5 min.  
**Weco Products:** *Arthur Godfrey*; M; 15 min.  
**F. W. Woolworth:** *Woolworth Hour*; Su; 60 min.  
**Wm. Wrigley, Jr.:** *Howard Miller Show*; M-F; 75 min.; *Pat Buttram Show*; M-F; 75 min.

## MBS

**Amano Products:** refrigerators, air conditioners; *True Detective Mysteries*; M; 5 min.; *Counter-Spy*; F; 5 min.  
**American Home Products:** Anacin, Bisadol, Aero-Shave, Infra-Rub, Kolynos, Primatine, Preparation H, Free-Zone, Petro-Cylinum; *Steve McCormick-News*; M-F; 25 min.; *Gabriel Heater News*; Tu; 5 min.  
**American Molasses:** *Grandma's Molasses*; *Cayelord Hauser*; Tu,Th; 10 min.  
**Billy Groham Evangelical Assn.:** religious; *Billy Graham*; Su; 30 min.  
**Carter Products:** *Little Liver Pills*; *Gabriel Heater News*; Tu; 5 min.  
**Christian Reformed Church:** religious; *Back to God*; Su; 30 min.  
**Coco-Colo:** Coca-Cola; *Eddie Fisher*; Tu,Th; 30 min.  
**Down Bible Institute:** religious; *Frank and Ernest*; Su; 15 min.  
**Drug Products:** Aslum; *Treasury Agent*; Tu; 5 min.; *Secrets of Scotland Yard*; Th; 5 min.  
**First Church of Christ, Scientist:** religious; *How Christian Science Heals*; Su; 15 min.  
**General Tire & Rubber:** General tires; *General Sports Time*; Su-F; 35 min.  
**Kroft:** All Purpose oil, mustard, Kraft dinner, Miracle Whip, Italian Dressing, cheese spreads, Parkay; *Frank Singiser News*; M-Sa; 30 min.; *Holland Engle News*; M-Sa; 30 min.; *Les Higbie News*; M-Sa; 30 min.; *Sam Hayes News*; M-Sa; 30 min.; *Cedric Foster News*; M-Sa; 30 min.; *True Detective Mysteries*; M; 5 min.; *Treasury Agent*; Tu; 5 min.; *Gang Busters*; W; 5 min.; *Secrets of Scotland Yard*; Th; 5 min.; *Counter-Spy*; F; 5 min.  
**Lever Brothers:** *Pep-o-dent*; *Charles Warren-News*; M-Sa; 30 min.; *Henry Gladstone-News*; M-Sa; 30 min.  
**P. Lorillard:** Kent; *True Detective Mysteries*; M; 5 min.; *Treasury Agent*; Tu; 5 min.; *Gang Busters*; W; 5 min.; *Secrets of Scotland Yard*; Th; 5 min.; *Counter-Spy*; F; 5 min.

**Lutheran Laymen's League:** religious; *Lutheran Hour*; Su; 30 min.  
**Lyon Van:** moving, hauling; *Queen For A Day*; M-F; 25 min.  
**Manian Forum of Opinion:** discussion; *Dean Clarence Mantou*; Su; 15 min.  
**Miles Laboratories:** *Nervine*; *One A Day*; *Tabacin*; *Milliconsidine*; M-F; 25 min.; *Here's Hollywood Martin Starr*; M-F; 25 min.; *Harry Hennessey News*; M,W,F; 15 min.; *John Scott News*; M-F; Su; 10 min.; *Ed Pettit News*; Sa; 15 min.; *Wonders of the World*; M-F; 25 min.; *Queen For A Day*; M-F; 25 min.; *Lyle Van News*; M-F; 25 min.  
**Quaker State Oil Refining:** Quaker State oil; *Game of the Day*; Sa; 60 min.; *Sports Flashes with Frankie Frisch*; Sa,Su; 30 min.  
**Radio Bible Class:** religious; *Radio Bible Class*; Su; 30 min.  
**R. J. Reynolds:** Camel; *Camel Scoreboard*; Su-Sa; 35 min.; *Winston*; *Winston Scoreboard*; Su-Sa; 35 min.  
**Sleep-Eze:** sleep tablet; *True Detective Mysteries*; M; 5 min.; *Gang Busters*; W; 5 min.; *Counter-Spy*; F; 5 min.  
**Sterling Drug:** Fletcher's Castoria; *Queen For A Day*; M-F; 25 min.  
**Voice of Prophecy:** religious; *Voice of Prophecy*; Su; 30 min.  
**Wings of Healing:** religious; *Wings of Healing*; Su; 60 min.  
**Word of Life Fellowship:** religious; *Word of Life Hour*; Sa; 30 min.

## NBC

**Allis-Chalmers:** institutional; *Nat'l. Farm & Home Hour*; Sa; 25 min.  
**American Motors:** Rambler; *Monitor*; Sa,Su; 55 min.  
**American Oil:** Amoco products; *Monitor*; Sa,Su; 50 min.  
**Bell Telephone:** *Monitor*; Su; 10 min.; *Telephone Hour*; M; 30 min.; *Telephone Preview*; M; 5 min.  
**Billy Graham Evangelistic Assn.:** religion; *Hour of Decision*; Su; 30 min.  
**Bristol-Myers:** Bufferin; *Hourly News*; M-F; 105 min., 21 30-sec.  
**Brown & Williamson:** Kools, Viceroy; *Hourly News*; M-F; 215 min., 12 30-sec.  
**Calgon:** Calgon; *Bandstand*; W,Th; 10 min.  
**Colif. Pocking:** canned fruit; *Hourly News*; M-F; 110 min., 21 30-sec.  
**Carter Products:** Arrid, 30 min.; *Little Liver Pills*, 60 min.; *Bandstand*; M-F; 20 min.; *True Confessions*; rot., 5 min.; *Woman In My House*; rot., 5 min.; *Hilltop House*; rot., 5 min.; *Pepper Young's Family*; rot., 5 min.; *News of The World*; Tu,W,Th; 15 min.; *Monitor*; Sa,Su; 35 min.  
**DeSoto:** DeSoto cars; *You Bet Your Life*; Sa; 30 min.  
**Evangelistic Foundation:** religion; *Bible Study Hour*; Su; 30 min.  
**Evinrude Motors:** outboards; *Monitor*; F,Sa,Su; 25 min.  
**Ex-Lax:** Ex-Lax; *Monitor*; Sa,Su; 1 30-sec., 5 6-sec.; *Bandstand*; Tu,Th; 2 6-sec.; *Woman In My House*; M,Th,F; 10 min., 1 30-sec.; *5 Star Matinee*; Tu,Th; 2 30-sec.; *Pepper Young's Family*; M-W; 5 min., 2 30-sec.; *One Man's Family*; Th; 5 min.; *People Are Funny*; W; 5 min.; *Great Gildersleeve*; Tu; 5 min.  
**General Foods:** Instant Postum; *Bandstand*; M-F; 25 min.; *Pepper Young's Family*; M-F; 25 min.  
**Gillette:** Gillette prod., Paper-Mate, Toni prod.; *Boxing Bouts*; F; 25 min.  
**Ins. Co. of Na. America:** insurance; *Monitor*; Su; 20 min.  
**Knapp-Monarch:** picnic supplies; *Monitor*; Sa,Su; 4 30-sec.  
**P. Lorillard:** Kent; *Monitor*; Sa,Su; 50 min., 9 30-sec.  
**Lutheran Laymen's League:** religion; *Lutheran Hour*; Su; 30 min.  
**Midas:** car mufflers; *Monitor*; Su; 5 min.  
**Morton Salt:** salt; *Alex Dreier News*; Sa; 5 min.  
**Mutual of Omaha:** insurance; *On the Line With Considine*; Su; 15 min.  
**North American Van Lines:** moving service; *Monitor*; Sa,Su; 20 min.  
**Quaker Oats:** Quaker Oats; *Monitor*; Sa; 1 30-sec.; *Hilltop House*; M,W; 2 30-sec.; *Woman In My House*; Tu,Th,F; 3 30-sec.; *One Man's Family*; M,W,Th,F; 4 6-sec.  
**Quaker State Oil:** motor oil; *Monitor*; Sa,Su; 30 min.  
**RCA:** Tv division, radio-victrola division, record division, tube division; *Monitor*; F,Sa,Su; 110 min.  
**Rolstan-Purina:** feed division; *Harkness News*; M-F; 25 min.  
**R. J. Reynolds:** Camel; *News of the World*; M-F; 25 min.; *Prince Albert*; *Grand Ole Opry*; Sa; 30 min.  
**Dr. Scholl:** Zino Pads; *News of the World*; Tu,F; 10 min.  
**Simoniz:** Simoniz; *Monitor*; Sa,Su; 50 min., 10 30-sec.  
**Skelly Oil:** oil; *Alex Dreier News*; M-Sa; 90 min.  
**Sun Oil:** oil; *Three Star Extra*; M-F; 75 min.  
**Voice of Prophecy:** religion; *Voice of Prophecy*; Su; 30 min.

# RADIO RESULTS

## MAGAZINES

SPONSOR: Ebony Magazine      AGENCY: Allen Marin & Assoc.

**Capsule case history:** Based on the experience of *Ebony* magazine, the old door-to-door approach will have to bow to radio advertising when it comes to selling magazine subscriptions. In just nine weeks, station WJLD received 5,967 requests for subscriptions to *Ebony* during a special radio promotion which ran last summer. WJLD was one of approximately 86 radio stations chosen for the campaign. Various program segments were used on the Birmingham station and listeners were urged to call in their subscription orders while the *Ebony* magazine program was on the air. The radio commercials emphasized the offer made to all who subscribed of five issues of *Ebony* for \$1.00 as compared with the newsstand price of 30¢ per copy. The result was a total of nearly 6,000 subscriptions obtained between 25 June and 29 August. Among all the stations used in the promotion, WJLD ranked second highest nationally in total orders.

WJLD, Birmingham, Ala.

PURCHASE: Program segments

## RUGS

SPONSOR: Nebraska Furniture Mart      AGENCY: Jean Sullivan

**Capsule case history:** The immediacy of radio's impact makes this medium ideally suited to the type of advertising campaign which bases its entire success on a prompt consumer response. The experience of the Nebraska Furniture Mart is a case in point. Last February on Lincoln's birthday, the Mart held a special sale on throw-rugs. Heralded as a Lincoln Day Special, the reduced price of 95¢ a rug was to be in effect for just one day. Using radio exclusively, the firm bought six announcements on KFAB to promote the sale. The commercials ran on the day of the sale only and were broadcast early in the morning between 6:30 and 8:30 a.m. When the Mart opened its doors at 9:00 a. m., there were people waiting in line. By noon, hundreds of customers had streamed through the store to take advantage of the radio special. A Mart affiliate in Lincoln reported heavy traffic although it was not mentioned on the air.

KFAB, Omaha, Neb.

PURCHASE: Announcements

## HI-FI EQUIPMENT

SPONSOR: Jenkin's Music Co.

AGENCY: Direct

**Capsule case history:** Jenkin's Music Company of Kansas City, Mo., normally allocated all advertising funds for newspaper ads. Recently, however, Jenkins made a radio buy which resulted in a sales total much larger than the number of sales the firm had gained from other forms of advertising. This spring Jenkin's held its first Hi-Fi Festival, a special promotion designed to move high-fidelity equipment. For this particular promotion, the firm decided to eliminate newspaper advertising and rely on radio instead. Using no other ad medium, Jenkin's ran a concentrated campaign of announcements on WHB augmented by personal appearances of WHB disk jockeys. The radio campaign paid off by more than doubling hi-fi sales in comparison with results previously obtained from other advertising media. The success of the Hi-Fi Festival was achieved in spite of the fact that spring is the off season for sales of hi-fi apparatus.

WHB, Kansas City, Mo.

PURCHASE: Announcements

## CAMERAS

SPONSOR: Valley Camera Shop

AGENCY: Direct

**Capsule case history:** Though all advertisers want to avoid excessive advertising expenditures, it is undoubtedly the small advertiser who is most concerned with finding a medium which will give him optimum results with economy. In the case of this camera shop, a radio campaign was found to give the best return on the sponsor's advertising dollar. In promoting a special sale, the Valley Camera Shop found that radio commercials produced customers at less than half the cost of another medium. John Bazar, owner of Valley Camera, bought time on KBIF to promote a sale of Praktiflex cameras. Bazar used thirty half-minute announcements broadcast over a three day period. The cost was \$75. He also advertised in another medium at a cost of \$180. The shop had just as many inquiries and sales from radio as from the much costlier medium. "We sold cameras," said Bazar. "and I feel that KBIF was a good investment."

KBIF, Fresno, Cal.

PURCHASE: Announcements

# CLOSE

**—but we get the cigar!**

WWDC 17.4%

Sta. A 17.2%

# FIRST

**4 straight months  
in D. C., says Pulse\***

Let's lift the "smoke screen" of claims and counter-claims about who's *nearly* first . . . and who's *really* first . . . in Washington, D. C. PULSE passes the cigar . . . blue ribbon and all . . . to independent WWDC. And on *both* championship counts: *FIRST* in share of total weekly radio audience, 6 A.M. to midnight. *FIRST* in quarter hour wins. And this has been going on since *January*, mind you. Nothing could be simpler. Nothing could be clearer. Nothing could give you a better picture of why WWDC is your *sales-producing* station in covering the greater Washington market of 2,000,000. Your John Blair man is as happy as we are . . . and far more eloquent!

**In Washington D. C., it's**

# WWDC<sup>radio</sup>

Represented nationally by John Blair & Company

**Independent**

**Network**

Network  
Sta. B 13.0%

Network  
Sta. C 10.1%

Sta. D 10.0%

Sta. E 7.0%

Misc. 6.9%

Network  
Sta. F 6.5%

Sta. G 3.1%

Sta. H 3.1%

Sta. I 3.0%

Sta. J 2.7%

\*Figures shown are  
from PULSE:  
March-April, 1957

**KMOX**



# *Said "write" and they wrote*

( 419,805 POSTCARDS IN SEVEN DAYS )

"As if we didn't have enough to do, all eighteen of the KMOX local personalities gave away radios on their programs during National Radio Week. These personalities asked listeners to send postcards with their names and addresses. And the mail really rolled in! I hauled 13 mail bags (that's about 90,000 cards) in one day alone! This must be what you advertising guys call "response".

I know one thing for sure, when folks in this area hear something on KMOX, they sit up and take notice. I'm sure glad National Radio Week comes only once a year."\*

**\*Record-breaking KMOX response available  
to advertisers 52 weeks a year.**

The Voice of St. Louis **KMOX**

*Represented by CBS Radio Spot Sales*

# SPONSOR ASKS

## How long should a tv commercial run



**Dr. D. Morgan Neu**, v. p. and director of television research, Daniel Starch & Staff, Mamaroneck, N. Y.

Evidently, from the number of times this question has been asked, advertisers are still looking for an unqualified answer. Actually there is none.

The reason is that there are a variety of factors that must take place before repetition becomes worthy of consideration. For one thing, what is the



*"when boredom seriously occurs"*

criterion used to evaluate repetition? Is it viewer like-dislike, ability to recall the commercial, brand preference, etc.? We believe that a commercial must be evaluated for its ability to obtain personal involvement with respect to the product as it is being presented and develop favorable attitudes with respect to its purchase and use. In other words, research must show what the contents of the commercial means to viewers and to what extent the presentation of the commercial got the desired meanings across.

Here are three points to remember in evaluating repetition. What is the number of repeated viewings necessary to get the most out of your commercial? We have found that the answer to this question is different for each individual commercial. One well-known advertiser ran a commercial on a network program every other week for two seasons with excellent results.

After the positive number of repetitions have been completed, there may be a point when fatigue or boredom seriously occur, producing a negative effect on viewers. In some cases, further repetition can be a detriment and

detract from the good results already accomplished.

Insurance against a negative effect can be overcome by varied repetition. By variation, we mean change in the approach other than the basic idea or format of the commercial. Most commercials enjoying a long life today have used a varied approach.

**Leonard Kudisch**, executive v.p., Schwerin Research Corp.

To some extent this is a bit like asking "How deep is the ocean?" We have done a good deal of work in this area, and it is clear that there is no magic number that is just right for all commercials. To mention just one big consideration, it depends on the combativeness of your product field. Competitive behavior affects what you do, sometimes by jumping on your bandwagon, sometimes by trying to slash its tires.

One point to bear in mind is that somewhere between a third and a quarter of national advertisers' commercials are ineffective to begin with. How long should these be run? Not at all.

Granted a commercial is effective, though, our experience shows that many advertisers underestimate the mileage they can get from their com-



*"advertisers underestimate the mileage"*

mercials (though there are glaring excesses in the other direction). Those who have put in months planning and executing a commercial are apt to weary of it long before it wears out on the air. Many times we have found that campaigns scheduled for the

scrap-heap still have more vitality than those designed to replace them.

Often you can get a good deal of extra mileage from a campaign through slight variations in the basic format. We have tested commercials varied in this way and found them still highly effective after more than two years of heavy air scheduling.

When a commercial does wear out, however, it usually toboggans fast. This makes two steps vital: (1) Enough check-ups to pinpoint the moment this happens. (2) Pretesting new campaigns early enough to have ready an effective entry at the right time.

**Rollo Hunter**, Director of tv and radio, Erwin, Wasey & Co., Inc., New York

How long is a piece of string? SPONSOR poses a tough one.

The life expectancy of a commercial hangs on such a plethora of considerations that a proper answer reason-



*"agency people get sick of a commercial"*

ably ranges from "one time only" to "years and years."

Let's mull over some of those considerations: *intensity of use*, for instance. A commercial scheduled with the frequency of a saturation campaign can burn out its effectiveness in a hurry. Or consider *length* of the message. Totalling time by itself, an I.D. might survive a chain break which might survive a one-minute. Or give thought to *technique*. Animation is often harder than live action. Or let's tackle *style*. Straight sell may outlive soft sell which may outlive hard sell. Except when irritation is intentional

as in non-irritating cigarettes. A passing swipe at *treatment*. "Story" or "joke" commercials are usually first over the annoyance threshold into oblivion.

Touching on other genuine issues: relationship of basic theme to print media, local vs. network, live vs. film. If we're going to play actuary, they must figure in the life span, too. That also goes for the ugly sub-subject of production cost. (How long do we have to run it to amortize respectably on the estimate sheets?)

In all this quicksand, one foothold is sure. Agency people get sick to death of a commercial long before the viewer is even aware that it's playing.

How long should a TV commercial run? Write if you get word.

**Dr. George H. Gallup,** *Gallup & Robinson, Inc., Princeton, N. J.*

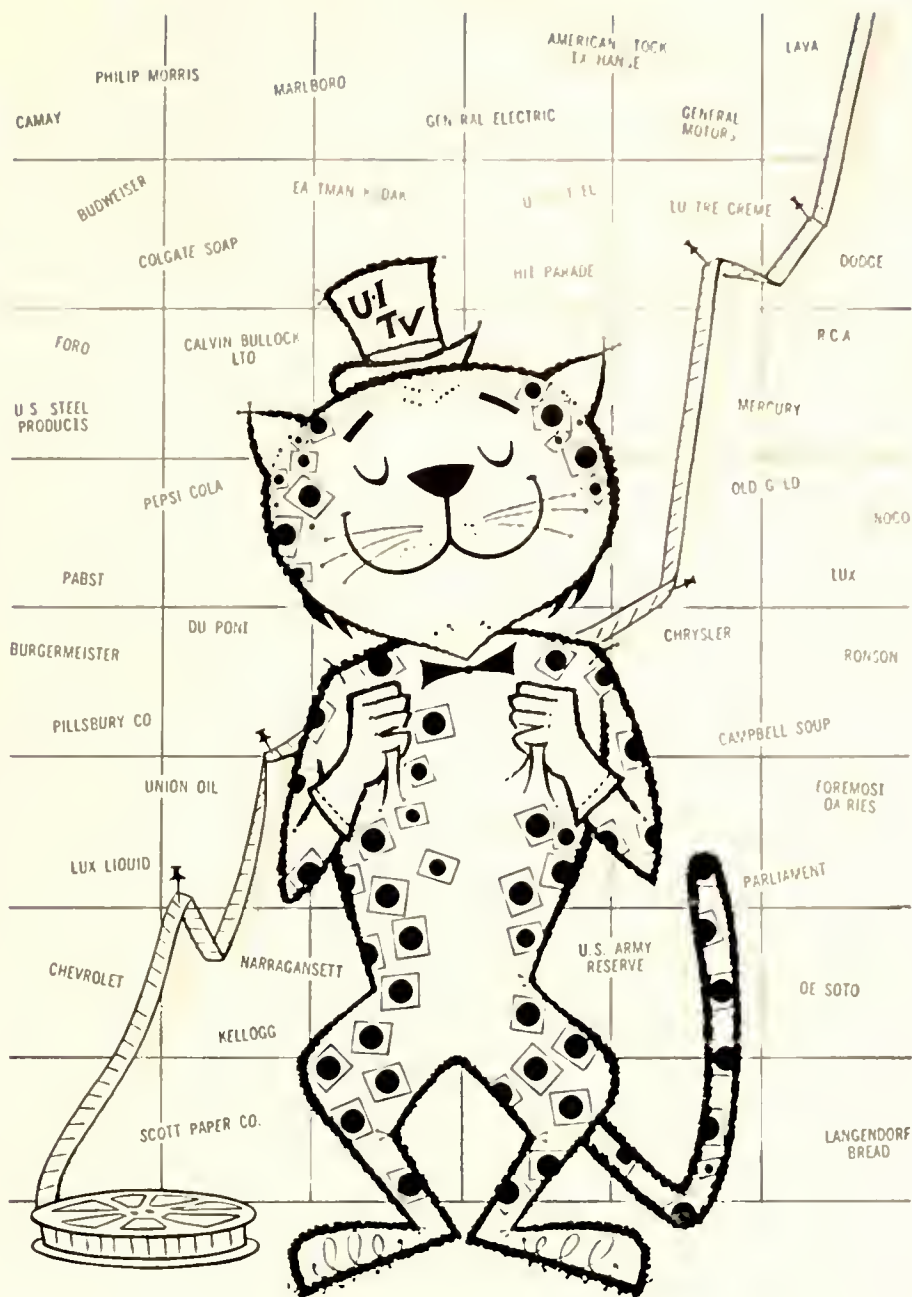
A realistic determination of how long to run any given tv commercial calls for a systematic check of buying behavior under competitive conditions. One of the most striking findings emerging from Gallup and Robinson's Activation Research—in which actual purchases, measured by in-the-home inventories, are traced to their source in advertising—is that a good campaign



*"good campaign starts to sell immediately"*

starts to sell immediately, and may continue its selling effectiveness far longer than many advertising people suspect. Conversely, a campaign or commercial which does not very quickly produce sales will probably never be an efficient selling instrument, no matter how long it is repeated. For this reason, in determining how long a commercial should be run—or even, whether it should be repeated at all—it is necessary to first evaluate the commercial in terms of its effect on buying behavior.

Obviously, a commercial change is often called for when the activities of competing brands change the competitive situation. A powerful selling theme may lose some of its effective-  
(Please turn to page 75)



## Our record is spotty... and we're proud of it!

Sure we're proud! For over 10 years, clients have been telling us we make the best TV commercials in the whole wide world...they say *there's no substitute for experience!*

We take our pride in stride. After all, we do have the facilities of an entire movie-making city behind us—plus a complete staff that's skilled in the *very special* requirements of television.

For high professional quality, for technical excellence and the most on the screen for your dollar, check with Universal-International.

### UNIVERSAL PICTURES TELEVISION DEPARTMENT

New York Office—445 Park Avenue  
Telephone: PLaza 9-8000

Hollywood Office—Universal Studio, Universal City  
George Bole in Charge of Production  
Telephone: STanley 7-1211

Write for free illustrated brochure.



Denver's

KTLN

Most

KTLN

\*Listened-to

KTLN

Independent

KTLN

\*79% weekly penetration

SELL-



**KOKY**

- Arkansas' **ONLY** Negro Station
- In Little Rock—1/3 Negro
- Top Hooperated — consistently
- The **ONLY** way to the 72,000 Negroes of Little Rock.

Sell- **45%**  
of MISSISSIPPI'S  
No. 1 Market with **WOKJ**

- Mississippi's **ONLY** Negro Station
- In Jackson—45% Negro
- Top Hooperated — consistently
- The **ONLY** way to the 72,000 Negroes of Jackson

Buy Both These Exclusive  
Markets — in Combination  
**JOHN E. PEARSON CO.**

## SPOT BUYS

### TV BUYS

**The Procter & Gamble Co.**, Cincinnati, is entering markets throughout the country for a Duz campaign, SPONSOR learns. Filmed minutes will be placed during daytime hours; frequency will vary from market to market. Buyer: Dick Zuver. Agency: Compton Advertising, Inc., New York. (Agency declined comment concerning buy.)

**Procter & Gamble** is also buying spots in scattered markets for Ivory Flakes. SPONSOR hears campaign will begin shortly, lasting four weeks. Minutes on film will be schedule during daytime hours. Average number of announcements per week in each market: three to four. Buyers: Pete Fulton and Ethel Weider. Agency: Compton, New York. (Agency declined comment concerning buy.)

**Colgate-Palmolive Co.**, New York, is planning a campaign in a considerable number of markets to promote its Vel Beauty Bar. The daytime station breaks scheduled start 10 June and will run until end of the year. Number of announcements per week will depend on market. Buyer: Dick Trea. Agency: Carl S. Brown Co., New York. (Agency declined comment concerning buy.)

### RADIO BUYS

**J. A. Folger & Co.**, Kansas City, will go into many markets to push its coffee. Schedule will range from four to eight weeks depending upon market; staggered starting dates will begin at end of June. Minute e.t.'s will be slotted all day, primarily for a women's audience. Average frequency saturation: 20 per week, with a heavy late week schedule. The advertiser will continue to emphasize quality product theme. Buying is one-quarter completed. Buyer: Jim Ducey. Agency: Cunningham & Walsh, Inc., New York.

**The American Tobacco Co.**, New York, is placing advertising for its Hit Parade cigarettes nationally. The campaign will start shortly and will run for the balance of the year. E.t. announcements will be scheduled 10 a.m. to 7 p.m.; frequency will vary from market to market. Buying is half-completed. Buyer: Hope Martinez. Agency: BBDO, New York.

**Houbigant Sales Corp.**, Chermay div., New York, is purchasing time in 15 markets to promote its April Showers line: cologne, stick deodorant, talcum and talcum deodorant. Schedule will begin 17 June and will run for 13 weeks. Minute announcements will be bought 6-9:30 a.m. to hit working women. Average number of announcements per week in each market will be 6-12. E.t. will feature a rooster crowing that he's "glad to get up because he can start the day with April Showers." Buying is not completed. Buyer: Dorothy Barnett. Agency: Roy S. Durstine Agency, New York.

## BOOKS

### 1 All-Media Evaluation Study \$4

155 Pages

This book gives you the main advantages and drawbacks of all major media . . . tips on when to use each medium . . . yardsticks for choosing the best possible medium for each product . . . how top advertisers and agencies use and test media . . . plus hundreds of other media plans, suggestions, formulas you can put to profitable use.

### 2 TV Dictionary/Handbook \$2

48 Pages

The new edition contains 2200 definitions of television terms . . . 1000 more than previous edition. Compiled by Herbert True of Notre Dame in conjunction with 37 other tv experts, TV DICTIONARY/HANDBOOK also contains a separate section dealing with painting techniques, artwork, tv moving displays, slides, etc.

### 3 Timebuying Basics \$2

144 Pages

The only book of its kind- the most expert route to radio and television timebuying. A group of men and women who represent the most authoritative thinking in the field talk with complete candor about tv and radio and the opportunities these media offer.

## REPRINTS

- |    |                                  |             |
|----|----------------------------------|-------------|
| 4  | Radio Results 1956               | 25¢         |
| 5  | TV Results 1956                  | 25¢         |
| 6  | Television Basics                | 35¢         |
| 7  | Radio Basics                     | 35¢         |
| 8  | Film Basics                      | 25¢         |
| 9  | Where Does the Money Go?         | 15¢         |
| 10 | Procter and Gamble Story         | 25¢         |
| 11 | Advertising Agency in Transition | 25¢         |
| 12 | Tips on TV Commercials           | 25¢         |
| 13 | The Top 50 Air Agencies          | 10¢         |
| 14 | Lets Cut Spot's Paper Maze       | 10¢         |
| 15 | Volume for Year 1956             | \$15        |
| 16 | Binders                          | 1—\$4 2—\$7 |

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AVAILABLE  
FROM  
SPONSOR  
SERVICES INC.**

**Just fill out the handy  
order form and mail**

## ORDER FORM

SPONSOR SERVICES, 40 East 49th St., New York 17, N.Y.

Please send me the SPONSOR SERVICES encircled by number below:

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

Name \_\_\_\_\_

Firm \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

☐ Enclosed is my payment of \$ \_\_\_\_\_  
Quantity Prices Upon Request

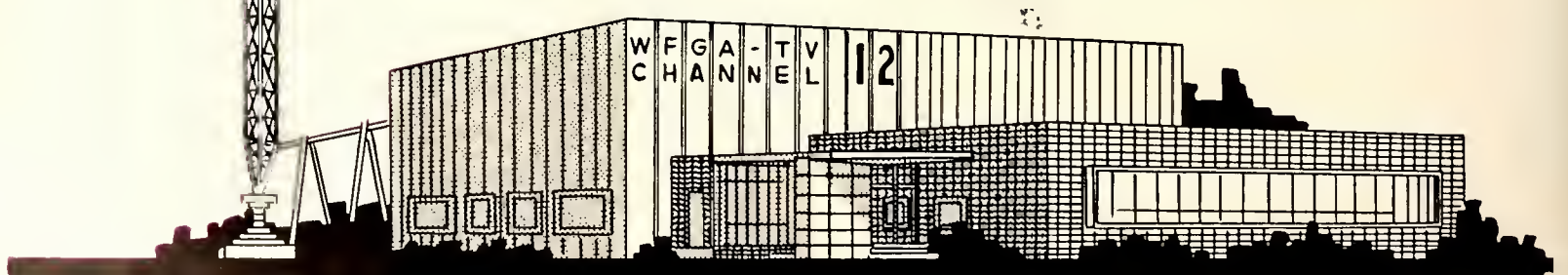
# WFGA-TV

Channel 12 • VHF

equipped for **FULL COLOR** • 1000 ft. tower

Top Power 316,000 watts • **JACKSONVILLE, FLORIDA**

Represented by Peters, Griffin, Woodward, Inc.



# NEW AND RENEW

## NEW ON TELEVISION NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Bristol-Myers, NY	YGR, NY	NBC 100	Arthur Murray Party, M 9:30-10 pm, 1 July, 12 wks
Chemstrand, Decatur	Doyle, Dano Bernbach, NY	NBC	Sally, alt Su 7:30-8:00 pm, 22 Sept, 52 wks
P. Lorillard, NY	Lennen & Newell, NY	NBC	The Court of Last Resort, F B 8:30 pm, 4 Oct, 52 wks
Purcx, South Gate	Edward H. Weiss, Chi	NBC 141	Loretta Young Show, Tu B 8:30 pm, alt 9 July-17 Sept
Rexall Drug, LA	BBDO, LA	NBC	Pinocchio, Su 6:30-7:30 pm, 13 Oct only
Ronson, Newark	Norman, Craig & Kummel, NY	NBC	NBC News, M,Th 6:45-7 pm, 23 Sept, 52 wks
Ronson, Newark	Norman, Craig & Kummel, NY	NBC	NBC News, W,F 6:45-7 pm, 25 Sept, 13 wks
Royal McBee, NY	YGR, NY	NBC	Sally, alt Su 7:30-8 pm, 29 Sept, 52 wks
Speidel, Providence	Norman, Craig & Kummel, NY	NBC 141	Loretta Young Show, Tu 8:30 pm, alt 2 July-10 Sept

## RENEWED ON TELEVISION NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Borden, NY	Benton & Bowles, NY	NBC 140	Fury, alt Sa 11-11:30 am, 20 July, 52 wks
Campbell Soups, NJ	Leo Burnett, Chi	CBS 9B	Art Linkletter's House Party, M 2:45-3 pm, 3 June, 52 wks
Campbell Soups, NJ	Leo Burnett, Chi	CBS 73	Garry Moore, M 10-10:15 am, 3 June, 52 wks
General Foods, White Plains	Benton & Bowles, NY	NBC 140	Fury, alt Sa 11-11:30 am, 13 July, 52 wks
Lipton, NJ	YGR, NY	CBS 174	Godfrey's Talent Scouts, alt M 8:30-9 pm, 1 July, 52 wks
Pillsbury Mills, Minn	Campbell-Mithun, Minn	CBS 107	Art Linkletter's House Party, Th 2:45-3 pm, 6 June, 52 wks
Standard Brands, NY	Ted Bates, NY	CBS 11B	Arthur Godfrey Time, M 10:45-11 am, 3 June, 52 wks
Swift & Co., Chi	Mc-E, Chi	CBS 103	Art Linkletter's House Party, F 2:45-3 pm, 7 June, 52 wks
US Rubber, NY	Fletcher D. Richards, NY	ABC	Navy Log, Th 10-10:30 pm, 17 Oct, 35 wks

## BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
John Bohnke	KYAK, Yakima, radio sls & management	NBC, Seattle, acct exec
Fred L. Bernstein	orjoe & Co., vp & southern div mgr	Gordon Broadcasting, Cin., exec vp; and WSAI, Cin., managing dir
John Bissell	The Reporter Magazine, NY, advtg rep	Blair-TV, NY, mgr dept of sls analysis
John J. Black, Jr.	KTVX, Muskogee-Tulsa, acct excc	Samc, local & regional sls mgr
Richard J. Butterfield	WARD-TV & Radio, Johnstown, Pen. gen mgr	KCRG TV & Radio, Cedar Rapids, Iowa, stn mgr
Johnny Carpenter	KOIN TV, Portland, special events dir	Same, public relations dir
George R. Collisson	WKY TV, Oklahoma, time slsman	KTOK, Oklahoma, sls mgr
W. Thomas Dawson	WBBM-TV, Chicago, sls prom mgr	CBS TV Spot Sales, NY, gen mgr sls prom
Carlton E. Dickerman	WEEI, Boston, sr announcer	Same, also business mgr transcription dept
Jack Dolph	WCAU TV, Philadelphia, director	Samc, assist pgm mgr
Bob Edcll	WGBS TV, Miami, prom mgr	WJBK TV, Detroit, prom mgr
P. Howard Eicher	WSAI, Cincinnati, acct exec	Same, assist sls mgr
H. Paul Field	Jackie Gleason Show, NY, comm supervisor	WTVJ TV, Miami, comm services supervisor
Fred R. Frink	Frink Productions, Florida, president	Van Praag Productions, NY, gen mgr of Detroit office
Donald Hughes	KAKC, Tulsa, news dir	KIOA, Des Moines, news dir
Edward T. Hunt	WTIX, New Orleans, acct excc	WDGY, Minneapolis, sls mgr
Rex Jones		KIOA, Des Moines, program dir
George Kenyon	WJBK TV, Miami, prom mgr	Same, sls service co-ordinator
John T. King	Barry & Enright Productions, NY	Peters, Griffin, Woodward, NY, radio acct excc
Don Lenox	WCAU TV, Philadelphia, producer-writer	Same, director of continuity
Dixon Lovvorn	WIS-TV, Columbia, SC, prod supervisor	Samc, pgm director
Richard Luctters	WEEI, Boston, mcrch dir	Same, local acct excc
Stephen C. Meterparel	Chambers & Wiswell, Boston, acct excc	WBZ-TV, Boston, assist advtg & sls prom mgr
George C. Mirras	WOW, Omaha, prom mgr	WOW-TV & Radio, sls development mgr
Jack Mohler	CBS-TV, NY, dir sls development	Blair-TV, NY, acct exec
Stan Moncrieff	TCA, Montreal, public relations	CHUB, Nanaimo, B.C., public relations dir
Adrian R. Munzell	WIS-TV, Columbia, SC, pgm director	Samc, exec producer & film buyer
Henry O'Neill	CBS, NY, sls dept	Bolling Company, NY, tv sls
John H. Pace	Public Radio Corp., Houston, vp & gen mgr	KIOA, Des Moines, mgr
Harold O. Parry	WSAI, Cincinnati, local sls mgr	Same, vp for local sls
Clark Pollock	WNBF TV & Radio, Binghamton, NY, pgm director	WLBR TV, Lebanon, Penn., operations exec
Edward R. Robinson	Colgate-Palmolive, mkt research dept	C. E. Hooper, NY
Edward J. Ruffo	Broadcast Time Sales, Chicago, San Francisco, L.A.	Edward Petry & Co., Chicago, radio acct excc
Austen Smithers	Headley-Reed, NY, radio sls mgr	Edward Petry & Co., NY, acct exec radio div
J. T. Snowden, Jr.	Paul Chapman Co. of Atlanta, sta broker	WGTC, Greenville, N.C., sls mgr
Carl Uhlarik		WOW, Omaha, prom mgr
Al Vunovich	KCKN, Kansas City, sls	Same, sls mgr
Bill Walker	KBTU, Denver, prom mgr	WFGA-TV, Jacksonville, prom mgr
Lionel Wernick	WCAU TV, Philadelphia	Same, business mgr
James K. Whitaker	WQOK, Greenville, S.C., stn gen mgr	WIS Radio, Columbia, S.C., dir of sls
Warren Wright	WCAU TV, Philadelphia, exec producer	Same, in charge of color development

## NEW FIRMS, NEW OFFICES (Change of address)

Broadcast Time Sales, NY, new and enlarged offices in the Penthouse of 280 Madison Ave  
Marvin L. Grant Advertising, NY, newly formed agency with offices at 11 W 42 St  
Michael Brand Associates Advtg, LA, has moved to Occidental Bank Bldg, 1213B Victory Blvd

Science Pictures, Inc. and Information Productions, Inc. have merged to form United States Productions, Inc  
Thomas & Delehanty, Inc. has changed its name to Thomas & Douglas, Inc  
WBIR Radio-TV, Knoxville, new headquarters at 1513 Hutchison St

# News and Idea WRAP-UP

## ADVERTISERS

School kids are richer than ever, as indicated in Sheaffer Pen Co.'s newest ad campaign. Its fall back-to-school ad drive—equally split among tv, magazines and newspaper—will get 60% of the total ad budget to feature a sterling silver ballpoint pen.

For three months from 1 August the school kids (high school and college versions) will be the prime target—more so than ever before with Sheaffer. National drive will be backed with co-op money in radio, tv and newspaper, says Ad Manager G. P. Karle.

A multiple-brand food promotion will get a summer sales boost from spot tv and five network tv shows.

Star-Kist tuna, Sun-kist lemons,

Bisquick, Wesson Oil, Heinz mushroom soup, Hellmann's mayonnaise—all will tailor their summer selling to "Sail through summer."

They'll be sailing with *Queen for a Day*, *Bob Crosby*, '57 *Theatre*, *Valiant Lady*, *Our Miss Brooks*, *Garry Moore*.

Lawsuit by Schick, Inc., against Sperry-Rand Corp. over a series of tv commercials which identified the Lady Schick with a razor which was "rough and damaging to the skin." has been settled out of court.

Schick dropped the complaint upon Sperry-Rand's agreement to withdraw offending commercials from the air permanently.

Paper Mate Co. makes its first special consumer gift offer backed by

a \$350,000 ad schedule concentrated on network tv for four weeks through late June. The offer: a \$5 Gold Capri pen for \$2.95.

Kirsch Beverages, Brooklyn, is looking for a woman—one with the appropriate 36-25-35 dimensions.

Object: promotion. Miss No-Cal is being sought "in the greatest woman hunt in history" by 25,000 Kirsch-accredited males, each bearing in hand a tape measure and scout's badge of office.

They've been warned they're undertaking the search at their own risk.

In case you were wondering, the NAPCTCAFBSM on a letterhead going to station managers is from the National Assn. for Prevention of Cruelty to Cloth and Furniture by Savage Moths—in other words, Larvex.

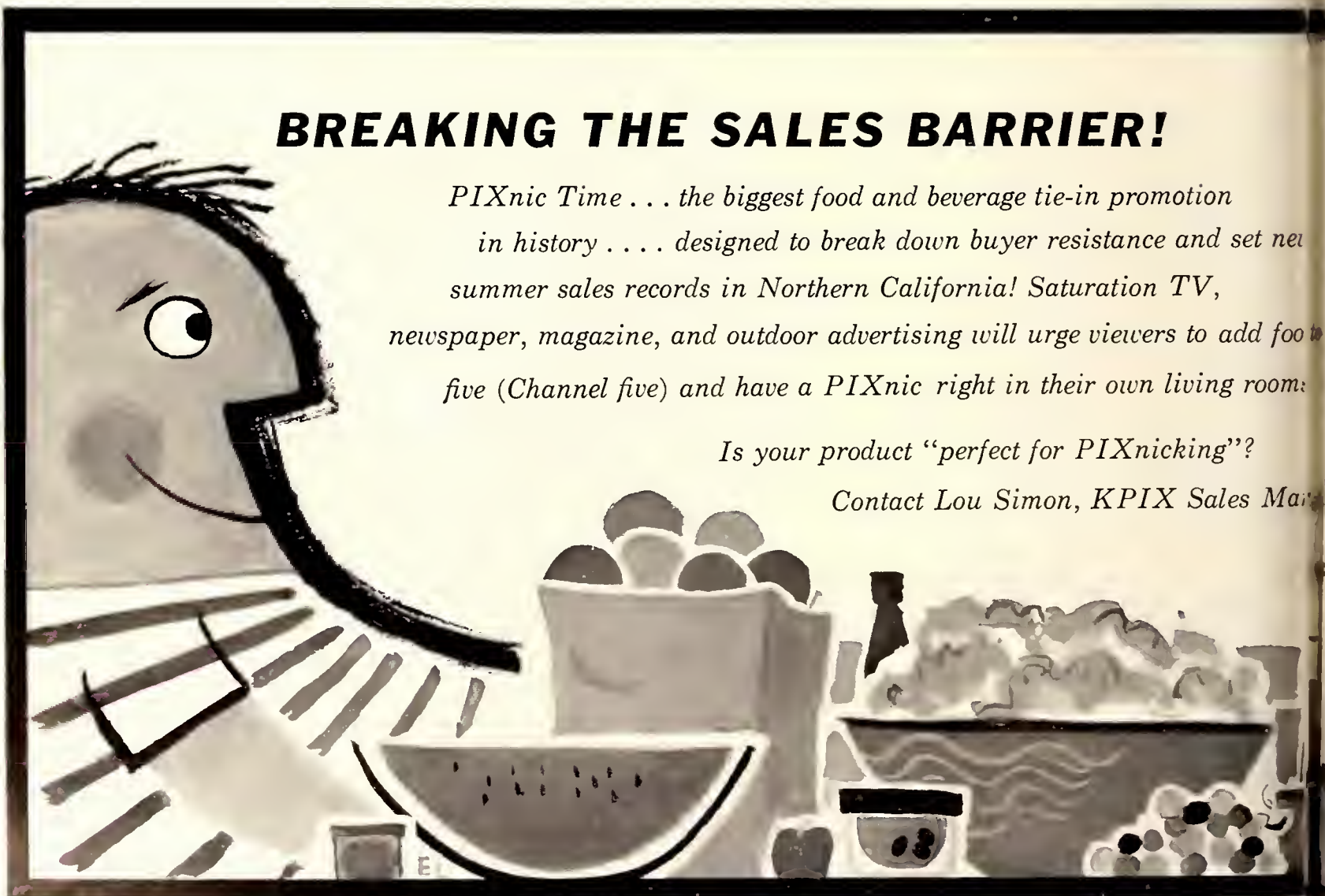
Larvex sent out fact sheets on National Mothproofing Month (last month, in case you were in a closet) along with 30- and 60-second announcements to be aired live.

## BREAKING THE SALES BARRIER!

*PIXnic Time . . . the biggest food and beverage tie-in promotion in history . . . designed to break down buyer resistance and set new summer sales records in Northern California! Saturation TV, newspaper, magazine, and outdoor advertising will urge viewers to add food to five (Channel five) and have a PIXnic right in their own living room.*

*Is your product "perfect for PIXnicking"?*

*Contact Lou Simon, KPIX Sales Manager*



**Sponsor changes:** Henry Turnbull is director of marketing for the Theo. Hamm Brewing Co., resigning as vice president and account supervisor at Compton Advertising, New York City.

**Colgate re-aligns executives:** Marshall Ward, manager of market research; G. D. Miles, manager of packaging; Kenneth Arrington, manager of Colgate dental creme, Chlorophyll toothpaste and tooth powders; Joseph Deimling, in charge of Lustre-Creme products; Richard Colgate, manager of the Cashmere Bouquet line, Palmolive shave and Veto deodorant.

**Roger H. Bolin** is director of advertising for **Westinghouse Electric Corp.**, a new position which provides for supervision over all advertising departments in Westinghouse divisions. . . . **Jay B. Ford, Jr.**, has been named assistant general manager of **Pacific Coast Borax Co.**, Div. of U. S. Borax and Chemical Corp. . . . **Bruce Hamilton** has been appointed advertising manager and **John Gray**, assistant

advertising manager of **The Best Foods, Inc.**

## AGENCIES

Clients will be spending \$100 million a year on advertising by 1965. This was predicted at a meeting of **MacManus, John & Adams** agency personnel by its president, **Ernest A. Jones**.

Discussing over-all advertising billing growth, he said investments in all media are up 13 1/2% in the 10 years since 1947, adding a commercial for his own agency with its billing gains of 317% (to \$37.5 million).

He sees an agency's "greatest challenge" coming within the next few years, with those "unable to meet the growing demands of business for merchandising support and leadership" risking extinction.

**Account movements:** **Elizabeth Arden** to **Goehring Pennoyer**, New York, new agency team which will handle all product advertising . . . **Kimberly-Clark Corp.** introduces a new product this fall, with **Doherty**,

**Clifford, Steers and Shenfield** as agency . . . **General Electric's** Specialty Electronic Components Dept. to **Brooke, Smith, French & Dorrance**, Auburn, N. Y.

**Twirl**, new product to be marketed soon by **Toni**, will be serviced by **North Advertising**, Chicago. It's a home permanent for children . . . **Shulton's** Pharmaceutical Div. to **Foot, Cone & Belding**, for **Thylox** medicated shampoo, soap and cream.

**Job movements:** Biggest prospective move of the week is reported by **Kenny & Eckhardt**, where board chairman **Thomas D'Arcy Brophy** has announced his plans to retire in the fall. He's been with the agency since 1931, when K&E had 35 employees and billed \$2 million. Today it has 901 and bills \$80 million in 11 offices.

Brophy rose from vice-president (1931-1937) to president (1939-1949) and became board chairman eight years ago.

**Max D. Anwyl** becomes financial vice-president and secretary, **Needham**,

Katz representative for details.

KPIX 5 / SAN FRANCISCO



**WESTINGHOUSE BROADCASTING COMPANY, INC.**

RADIO—BOSTON, WBZ-WBZA PITTSBURGH, KDKA  
CLEVELAND, KYW FORT WAYNE, WOWO, CHICAGO, WIND;  
PORTLAND, KEX

TELEVISION—BOSTON, WBZ-TV, PITTSBURGH, KDKA-TV;  
CLEVELAND, KYW-TV, SAN FRANCISCO, KPIX  
KPIX REPRESENTED BY THE KATZ AGENCY, INC.

*Pictures of the week, including a calypso party, a whisker derby, a beauty contest*

## PICTURE WRAP-UP



**Calypso figure** at KDKA-TV's party in New York intrigues (l. to r.) Sal Aglivino, M-E; Chris Lynch, Ted Bates; Jerome R. Reeves, gen. mgr.; Frank Silvernail, BBDO; Harold C. Lund, v.p., W. B. C.



**Sod bustin'** for new tv tower are: (l. to r.) R. B. Choate, pres., WHDH, Boston; P. K. Baldwin, chf. eng.; J. O'Brien, RCA mgr.; W. B. McGrath, v.p., WHDH; S. W. Winlow, Jr., pres., Herald-Traveler



**Lineup** of finalists in Armed Forces Tv Queen Contest held by WNBC, New Britain, Conn. and the U. S. Army reserve. (L. to r.) J. Holden, J. Calkins, F. Galliatti, Dorothy Dillon (Queen), L. Covey



**Eighth race** from Audubon Park is now on WEHT-TV, Evansville, Ind. Contract jockeys are (l. to r.): Ed Mitchel, president, He-mer Foods; Joan Daly, ad manager; Ed Richter, president of station WEHT-TV



**Whisker Derby** closes with shave. Staff of WARL trims George Crump, executive mgr. Muscle-men are: Ray Armand, v.p. (shaver); Bob Cobbins, com. mgr.; Dan Owens, anncr.



**Miss Radio** of Philadelphia (Mary Cope, 19-year-old WJMJ secretary) is pinned by Austin Marshall, executive director of the Philadelphia Radio and Tv Broadcasters Assn.

THIS SIGMA DELTA CHI AWARD IS

FURTHER PROOF...

OF THE

**KPHO** NEWS BUREAU'S  
REPORTING EXCELLENCE  
IN THE PHOENIX MARKET!



To the members of the KPHO News Bureau  
And News Director Johnny Green, the  
sister Meredith stations join in sincere  
congratulations.



The citation reads, briefly: "For distinguished service in the field of Radio Reporting, the Sigma Delta Chi award is made for 1956 to John Green of Radio-Television station KPHO, Phoenix, Arizona. Johnny Green's outstanding coverage of the Grand Canyon air disaster, June 30, 1956 is a dramatic example of on-the-spot radio reporting."

*Your sister*  
**MEREDITH STATIONS**  
and Magazines\*

<b>WHEN</b>	— SYRACUSE —	<b>WHEN-TV</b>
<b>WOW</b>	— OMAHA —	<b>WOW-TV</b>
<b>KCMO</b>	— KANSAS CITY —	<b>KCMO-TV</b>

\* Meredith Stations are affiliated with Better Homes and Gardens and Successful Farming Magazines

**Louis & Brorby . . . Lester E. Gallagher, Jr.** to director of the merchandising department. **Ketchum, MacLeod & Grove . . . At BBDO:** John Hoagland is now tv account executive on Lever Bros., General Mills; George Polk is in charge of tv-radio programing; Don Rowe is broadcast account executive. **Lucky Strike:** Robert Stefan becomes production chief in Hollywood.

Max Wylie is now production supervisor of New York shows for Lennen & Newell . . . Arthur P. Felton is

vice-president and director of marketing, Cunningham & Walsh . . . William L. Wernicke becomes a vice-president—he's radio-tv director, Morey, Humm & Warwick.

## NETWORKS

It's inevitable that daytime tv costs will be upgraded as advertisers have no place to move but back from nighttime. NBC TV is helping to pace this trend.

This week it announced a change in rate classification, in all cases upping

each time slot a grade. **Mondays to Fridays from 7 to 9 a.m.** move from D to C; **Sundays from 1 to 2, from C to B;** **Sundays from 5 to 6, from B to A.** D is 40% of A, C, 50%.

Pat Weaver and Sid Caesar have joined forces again—this time replacing their tv efforts with “a new form of motion picture presentation for theatres.”

The new form: adaptation of Caesar's tv techniques to movies. The comedian will always advise, only sometimes perform.

**New buys: General Motors** *Wide World* on NBC TV, 20 hour and a half shows on alternate Sundays from 15 September. Charles Van Doren is slated to appear on four shows with commentaries from historic sites. Agency: **MacManus, John & Adams**, Detroit.

ABC TV has sold *Zorro* starting 10 October to AC Spark Plug Div. and Seven-Up Co. for co-sponsorship on Thursdays.

**Programing notes:** Mickey Rooney has signed a 5-year contract with CBS TV . . . **The Arlene Francis Show**, live 30-minute program, will replace *Home* on NBC TV's Monday through Friday daytime schedule. . . **ABC Radio** will discontinue broadcast of the *Wednesday Night Fights* after 19 June. The bouts will continue to be televised on ABC TV . . . *Omni-bus* will be presented on the NBC TV network next season, Sunday afternoons from 4 to 5:30 p.m., starting 20 October.

To correct an item run last week: The four of the top 10 tv shows to drop out of position between April '56 and '57, according to the American Research Bureau, were: *Jack Benny*, *December Bride*, *Disneyland* and *Drag-net*.

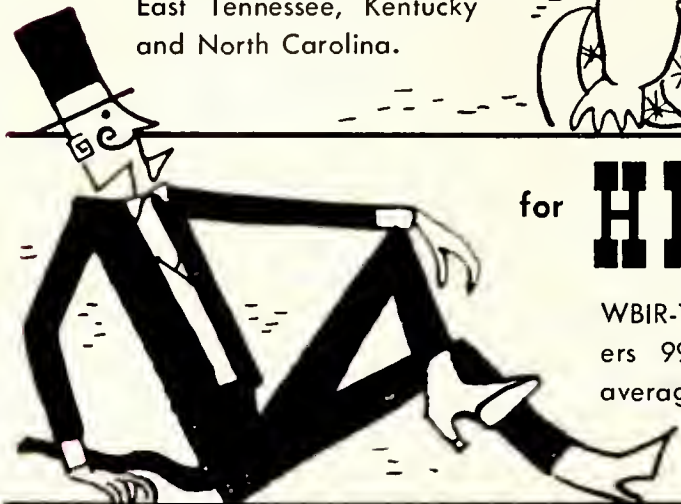
## TV STATIONS

Expensive way to increase your sales is to add salesmen, yet this is method chosen by businessmen according to Research Institute of America. So reports KYW-TV, Cleveland, which is sending three-piece promotion mailing to prospects citing the profit of “hiring” tv instead of on-the-street salesmen.

Package was the strategy of Rolland

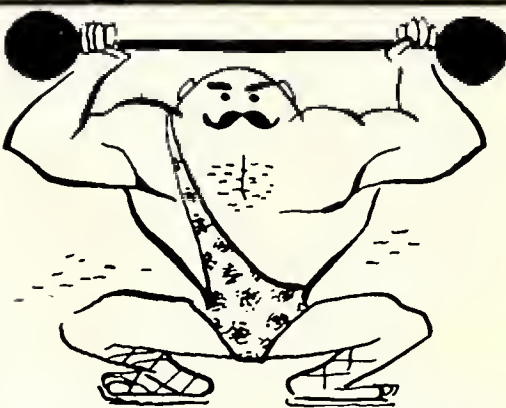
## for COVERAGE

WBIR-TV covers more than 50 prosperous counties in East Tennessee, Kentucky and North Carolina.



## for HEIGHT

WBIR-TV's antenna towers 991 feet above the average terrain.



## for POWER

WBIR-TV is one of the nation's most powerful stations operating on a full 316,000 watts.

**CALL YOUR KATZ MAN**  
for availabilities

# WBIR-TV

Serving Tennessee's 2nd Market



# KNOXVILLE CHANNEL 10

Tooke, vice president and general manager. It was produced by Bob Nashick, sales promotion manager.

**Sale of WBRC-TV and WBRC Radio,** Birmingham, to WBRC, Inc. is now complete. The purchase from Storer Broadcasting was negotiated 4 April, with FCC approval coming 8 May. This is the fourth broadcast property bought into by the Taft interests.

**Operating matters:** Three radio and three tv stations have now been transferred officially to TLF Broadcasters, Inc., the new subsidiary of Time, Inc. Here's what they got for their \$15,750,000 from Consolidated Television and Radio Broadcasters Inc. (Harry M. Bitner, Jr.): WTCN AM-TV, Minneapolis; WFBM AM-TV, Indianapolis; WOOD AM-TV, Grand Rapids.

New studio-office-transmitter building of WANE and WANE-TV, Fort Wayne, Ind., had groundbreaking ceremonies 28 May. Owner is J. H. Whitney and Co. . . . Outlet Co., Providence, R. I., which operates

WJAR and WJAR-TV, has named Edward Petry & Co. as its representative effective 1 June.

Petry has just prepared a 21-page statistical report, in cooperation with the research consultant Charles Smith, which analyzes the NCS No. 2 in terms of KOTV, Tulsa.

**People are moving:** Mary Kitano is publicist for KNXT, Hollywood; Norman Marks, copy-continuity writer; Jay Livingston, administrative assistant in charge of audience promotion; George Nicholas, log editor.

**DuMont tv network changes:** Mrs. Mary McKenna, director of research and sales development; David Yarnell, director of public relations; Kenneth Klein, director of advertising. They continue with their work at WNEW, New York, recently purchased by DuMont.

Roger B. Read, local sales manager, has been promoted to assistant general manager and general sales manager of WKRC-TV. Richard F. McCarthy, WKRC-TV sales representative, will succeed him as local sales

manager . . . Merl L. Galusha has been named manager of tv station WRGB, Schenectady. Robert F. Reid, WRBG sales manager, will succeed Galusha as manager of radio station WGY, Schenectady.

Richard J. Butterfield joins KCRG-TV and KCRG, Cedar Rapids, Ia., as manager after managing WARD AM-TV, Johnstown, Pa. . . . Bill Walker is now promotion manager of WFGA-TV, Jacksonville, Fla. . . .

## RADIO STATIONS

Effort to combine the best elements of independent and network stations is the aim of many operations, latest of which is WOR, New York City. It's shifting daytime schedule to hit hardest on news "in depth," "easy-on-the-ears" music and service programming - all based on audience research findings.

Robert J. Leder, v.p. and general manager, is implementing the weekend schedule to reach the vacation and non-home audience by adding news,

TV in Fresno - the big  
inland California market-  
means →

KMJ-TV

✓ Best local programs  
✓ Basic NBC-TV affiliate

Paul H. Raymer Co., National Representative



music, sports and special travel and traffic programs.

How two car dealers rose from relative anonymity to unusual success in the automotive field is detailed in a new **Radio Advertising Bureau** nine-part mailing to members and the trade.

James J. Corhitt, a Lincoln-Mercury dealer, Memphis, spends 50% of his budget (\$800 to \$1,000 monthly) in radio; is largest L-M dealer in state. Green - Gifford, Chrysler - Plymouth dealer in Norfolk, spends 75% of budget (some \$47,000 annually) on radio; is likewise largest C-P dealer in state.

**New owners:** Chicago financiers, headed by **Harry and Elmer Balaban**, theatre chain and broadcast station operators in Illinois and Indiana, have purchased the Missouri Broadcasting Corp. (**WIL**, St. Louis, and **WWIL**, Fort Lauderdale, Fla.) for a reported \$650,000 (subject to usual FCC approval).

**The big sale: WAPL, Appleton, Wis.,** hit a grand slam in making a package sale to 12 banks in the Outagamie County Bankers Assn. covering a single county.

The group is co-sponsoring weekend hourly newscasts with transcribed rotating institutional commercials. Campaign aim: to inform people of the banks' seven-day-weekly service. No individual bank is mentioned.

And away they go—to new jobs.  
Among the week's new appointments:

**Harry Harkins**, sales manager, **WAKE**, Atlanta. . . **Gibbs Lincoln**, sales manager, **KING**, Seattle.



"If KRIZ Phoenix just mentions it, someone will claim you, mister!"

. . . **Jack Link**, KING program manager. . . **Fred Von Hofen**, manager and part owner, **KENO**, Las Vegas. . . **Bill McDowell**, account executive, **KHJ**, Hollywood.

**Jack Clark**, account executive, **KFIV**, Santa Rosa, Calif. . . . **J. R. (Bob) Clark**, account executive, **WKDA**, Nashville. . . . **John Allen Potts**, sales manager, **WCTC**, New Brunswick, N. J. . . . **Harvey J. Hamptman**, program director, **WCTC**.

**George Whitney, Jr.**, salesman, **KSDO, San Diego**. . . . **Harold Levy**, salesman. **WGMS AM-FM, Washington, D. C.** . . . **Charles H. Cowling**, sales director. **Great Western Radio Network** (the 10 NBC-affiliated stations in Utah, Idaho and Wyoming). He is also national sales manager for **KDYL, Salt Lake City**.

# FILM

**The pilot film system of program selecting**, the nemesis of small and large film producers alike, is getting a close scrutiny these days.

Among those expressing publicly their dissatisfaction with the pilot method are RKO Tv and NBC Tv Films.

C. Robert Manby, vice president in charge of RKO TV, believes the pilot is uneconomic and wasteful. He told a press conference on 23 May that RKO TV plans careful research of the audience script and merchandising potential of a program series before going to the advertiser and before making a film.

RKO will make short "presentation" films (five to eight minutes in length), however. The firm has subscribed to A. C. Nielsen to beef up its research activities.

At NBC TV Films, the term "pilot film" has been stricken from the company lexicon.

Robert D. Levitt, president of California National Productions, parent of the NBC Film division, said the practice of peddling a pilot to advertisers and then going into production only after a big sale has been made "represents lack of confidence in the essential artistry, skills and knowledge of our industry."

CNP, he said, first makes a "test" film and then studies it to see if this prototype proves the merits of the program idea. No sales effort is made until this is established. (See 11 May

SPONSOR-SCOPE, page 9, for Madison Avenue's thinking re pilots.)

**CBS TV Film Sales** announced on 21 May that *Mama* had grossed \$300,000 in two weeks of selling. . . . **ABC Film** has sold *Douglas Fairbanks, Jr., Presents* to five large-market stations for stripping. . . . **Official Films** has sold *Vagabond* to Mother's Cake and Cookie Co. for three West Coast markets with an option on 20 others.

**TPA** announced the sale of *Hawkeye* to Brylcreem and Lipton's Tea for airing over the CBC tv network next fall. CBC co-produced the series, distributed by TPA in the U. S. . . .

**CBS Tv Film Sales** will start rolling on the pilot of a new series about New York City firemen this month . . . **Burton H. Hanft** has been elected v.p. in charge of business affairs of Screen Gems, Inc.

## COMMERCIALS

**The comedy commercial trend this week looks stronger than ever—and it's hot in tv as well as radio. Dodge during May ran four two-minute film commercials starring a Walter Mittyish character named Waldo (on its Lawrence Welk shows).**

The Waldo commercials are the tv equivalent of the spoofs, skits and fantasies which have been busting out all over in radio (see "Should you get on radio's comedy commercial bandwagon?" SPONSOR 18 May). Waldo is a mildly repressed bachelor who realizes his two dreams: the love of a beautiful woman and ownership of a 1957 Dodge.

You can look for a continuing run of light-touch commercials in both tv and radio as one effort stimulates the next. Significant point about the Dodge fantasy commercials is that they're live-action rather than animation—usual in light-touch tv.

**Focus on personalities:** Burton J. "Jack" Rowles joined the creative



staff of MPO Productions, Inc. Rowles won a Sylvania award certificate in 1956 for co-authoring a tv play voted the most outstanding human interest program of the year, "The Long Way Home." . . . **Louis Kravitz** and **Thomas R. Ryan** are new v.p.'s of Fred A. Niles Productions, Inc., Chicago. Kravitz is v.p. in charge of sales, Ryan is production v.p.

## FINANCIAL

**Stock market quotations:** Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday the week before. Quotations supplied by Merrill Lynch, Pierce, Fenner and Beane.

Stock	Tues. 21 May	Tues. 28 May	Net Change
<i>New York Stock Exchange</i>			
AB-PT	24	23 <sup>3</sup> / <sub>4</sub>	- <sup>1</sup> / <sub>4</sub>
AT&T	178 <sup>3</sup> / <sub>4</sub>	178 <sup>3</sup> / <sub>4</sub>	
Avco	6 <sup>3</sup> / <sub>4</sub>	6 <sup>7</sup> / <sub>8</sub>	+ <sup>1</sup> / <sub>8</sub>
CBS "A"	35 <sup>5</sup> / <sub>8</sub>	34 <sup>3</sup> / <sub>4</sub>	- <sup>7</sup> / <sub>8</sub>
Columbia Pic.	17 <sup>3</sup> / <sub>4</sub>	17 <sup>1</sup> / <sub>2</sub>	- <sup>1</sup> / <sub>4</sub>
Loew's	20	19 <sup>1</sup> / <sub>2</sub>	- <sup>1</sup> / <sub>2</sub>
Paramount	35 <sup>7</sup> / <sub>8</sub>	33 <sup>5</sup> / <sub>8</sub>	-2 <sup>1</sup> / <sub>4</sub>
RCA	38 <sup>1</sup> / <sub>2</sub>	37 <sup>1</sup> / <sub>8</sub>	-1 <sup>3</sup> / <sub>8</sub>
Storer	27 <sup>1</sup> / <sub>4</sub>	27 <sup>1</sup> / <sub>8</sub>	- <sup>1</sup> / <sub>8</sub>
20th-Fox	27 <sup>5</sup> / <sub>8</sub>	29	+1 <sup>3</sup> / <sub>8</sub>
Warner Bros.	25 <sup>1</sup> / <sub>8</sub>	25	- <sup>1</sup> / <sub>8</sub>
Westinghouse	60 <sup>3</sup> / <sub>4</sub>	60 <sup>3</sup> / <sub>8</sub>	- <sup>3</sup> / <sub>8</sub>
<i>American Stock Exchange</i>			
Allied Artists	3 <sup>3</sup> / <sub>4</sub>	3 <sup>1</sup> / <sub>2</sub>	- <sup>1</sup> / <sub>4</sub>
C&C Super	<sup>1</sup> / <sub>8</sub>	<sup>1</sup> / <sub>8</sub>	
DuMont Labs.	5 <sup>1</sup> / <sub>8</sub>	5 <sup>1</sup> / <sub>4</sub>	+ <sup>1</sup> / <sub>8</sub>
Guild Films	3 <sup>7</sup> / <sub>8</sub>	3 <sup>3</sup> / <sub>4</sub>	- <sup>1</sup> / <sub>8</sub>
NTA	8 <sup>1</sup> / <sub>4</sub>	8	- <sup>1</sup> / <sub>4</sub>

## REPS

You can't tell the time without a score card during Daylight Saving Time months so NBC Spot Sales has put together a list of the top 100 metropolitan markets showing: (1) what time they observe during the summer; (2) number of hours behind New York Daylight Saving Time; (3) rank according to population; (4) time observed during winter. Copies are available on request.

Adam Young has signed **Thomas & Douglas, Inc.**, a marketing, advertising, sales promotion firm, to launch a campaign based upon Young's new series of industry research reports.

**Personnel changes:** Henry O'Neill has joined the Bolling Co.'s New York tv sales staff . . . at Petry, **Edward J. Ruffo** has joined the Chicago office as radio account executive and **Austen**

**Smithers** goes into the New York office also as a radio account executive. . . . **John T. King** has joined Peters, Griffin, Woodward as a radio account executive in New York. . . . Three new appointments at Blair-Tv are: New York, **John Bissell**, new head of the department of sales analysis and **Jack Mohler** as account executive. . . . **Oliver T. Trittler** joins Blair-Tv as account executive in the St. Louis office. . . . **Carlos Reese** joins John Blair & Co. (radio) as account executive, also in St. Louis. . . . CBS Spot Sales has added two account execu-

tives, **Byington F. Colvig** in the Chicago office and **Sam F. Hill, Jr.** in the New York office.

**Ernest Lee Jahneke** goes to Petry next month in the newly created post of v.p. and assistant to **Ed Petry**, President. **Marty Niernan**, tv Eastern sales manager will become v.p. and national sales manager for tv.

**Resignations:** **Thomas E. Knode**, v.p. in charge of television and **Charles Philips**, manager sales development, **Edward Petry Co.**, effective 1 June. Future plans to be announced.

# KSON

“ ”

## I

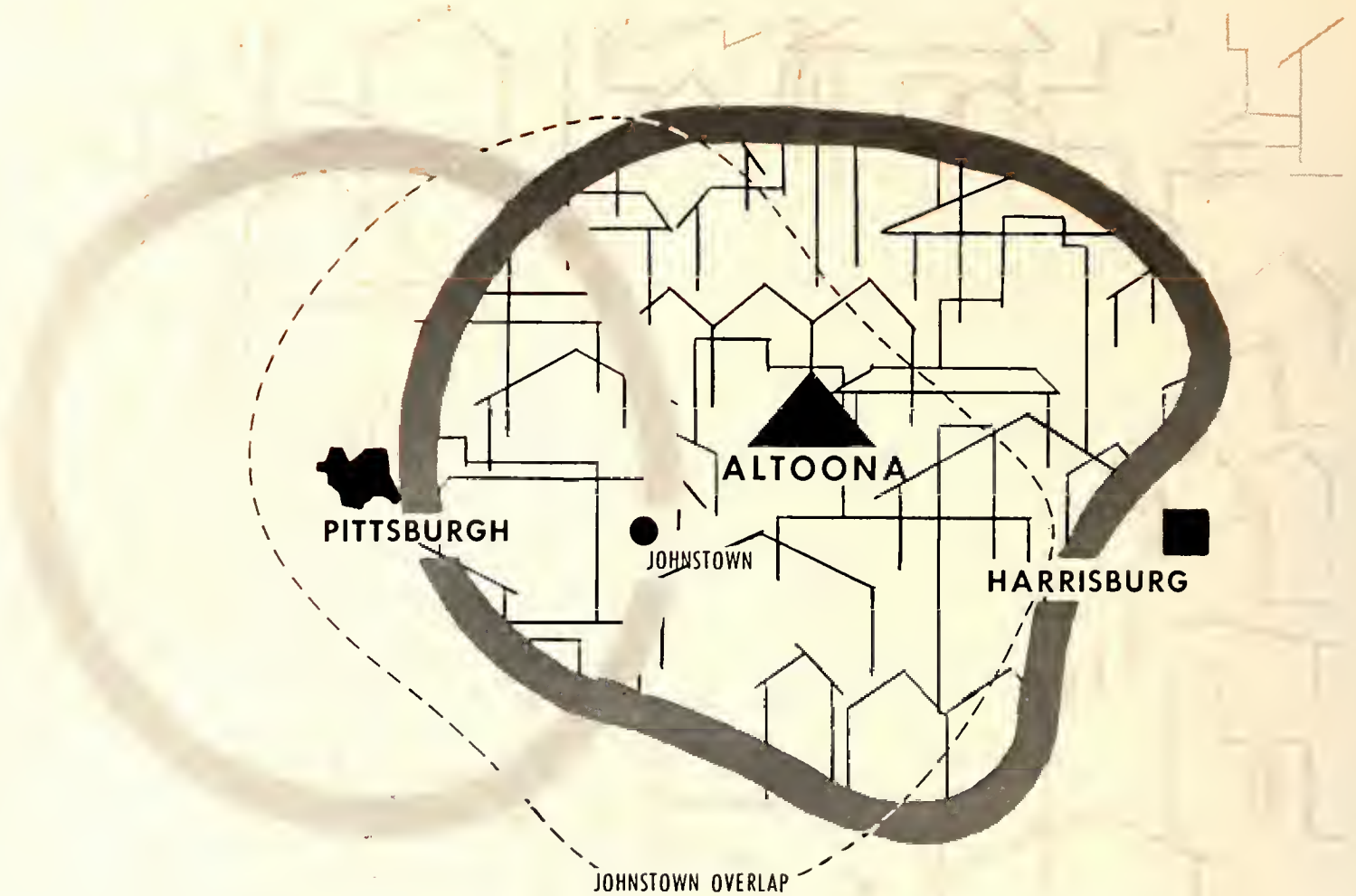
SAN DIEGO'S NO.

RADIO STATION

# PULSE

“Out of Home” & “In Home”

Represented nationally by FORJOE & CO.



GRADE B PRINT: URS

# 76,701 MORE TV HOMES

## From PITTSBURGH to HARRISBURG

You get 76,701 more TV homes with WFBG-TV, Altoona, plus Pittsburgh—the best combination of stations in the area! Sign on to sign off, seven days a week, WFBG-TV delivers average ratings 30.1% greater than Johnstown; 71.4% more quarter-hour firsts. ARB Altoona Coverage Study, March 1956; ARB, November 1956.

*Every day, more and more smart timebuyers and advertisers are discovering that the audience belongs to ALTOONA and Pittsburgh! Your Blair man will tell you why.*

**ONLY BASIC CBS-TV STATION SERVING THE AREA**



Channel 10  
ABC-TV • NBC-TV

Represented by BLAIR-TV

operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.  
**WFIL-AM • FM • TV**, Philadelphia, Pa. / **WNBF-AM • FM • TV**, Binghamton, N. Y. / **WHGB-AM**, Harrisburg, Pa.  
**WFBG-AM • TV**, Altoona, Pa. / **WNHC-AM • FM • TV**, New Haven-Hartford, Conn. / **WLBR-TV**, Lebanon, Pa.  
 National Sales Office, 485 Lexington Avenue, New York 17, New York

# WASHINGTON WEEK

1 JUNE  
Copyright 1957  
SPONSOR PUBLICATIONS INC.

Even though it voted that fee tv should be given a trial, there are no indications of commission haste to get started.

The big preliminary job is to get the thinking of proponents of the pay system—that is, to get from them answers to the same list of questions that had been propounded to the FCC (and left unanswered) by Rep. Oren Harris (D., Ark.), chairman of the House Commerce Committee.

The long catechism includes:

- How big would a test have to be to secure accurate information on whether fee tv would bring better entertainment to the public, or, as the system's opponents argue, kill sponsored tv?
- Should a test be confined to markets with four or more stations, or to uhf stations only?
- What restrictions should be applied?
- How many broadcast hours per station, and what hours?
- Should fee tv be held to a single system in a single market?

Deadline for written replies has been set at 8 July. Anybody can file answers, but the FCC would prefer to hear mostly from fee tv proponents.

If the FCC's network study group wants any inside information about certain tv producers and distributors, it knows now that it will have to go to court to get it.

The group learned this week that four producer-distributors—Screen Gems, Ziv-TV, MCA-TV, and Revue Production (an MCA subsidiary)—definitely have no intention of co-operating voluntarily.

The FTC continues with its slow but steady flow of complaints against radio-tv sponsors.

Last week a single complaint covered separate companies with the same name: Fidelity Storm Sash of Baltimore, Philadelphia, and Washington, D. C.

The charge: "Bait and switch" on tv and newspapers, and of pretending to give "low, low prices" in order to take advertising photos of the windows in use.

Meanwhile an FTC hearing examiner tried to differentiate between mere "puffing" and outright false advertising in a case involving Tanners Shoe Co.

Said the examiner: Permissible puffing may be described as exaggerating the qualities of a product, whereas illegal advertising would be to claim qualities for a product that it didn't have.

The hearing examiner's reasoning, of course, is subject to correction when the full commission gets around to considering the case.

This week's notes from Government agencies on the state of the economy:

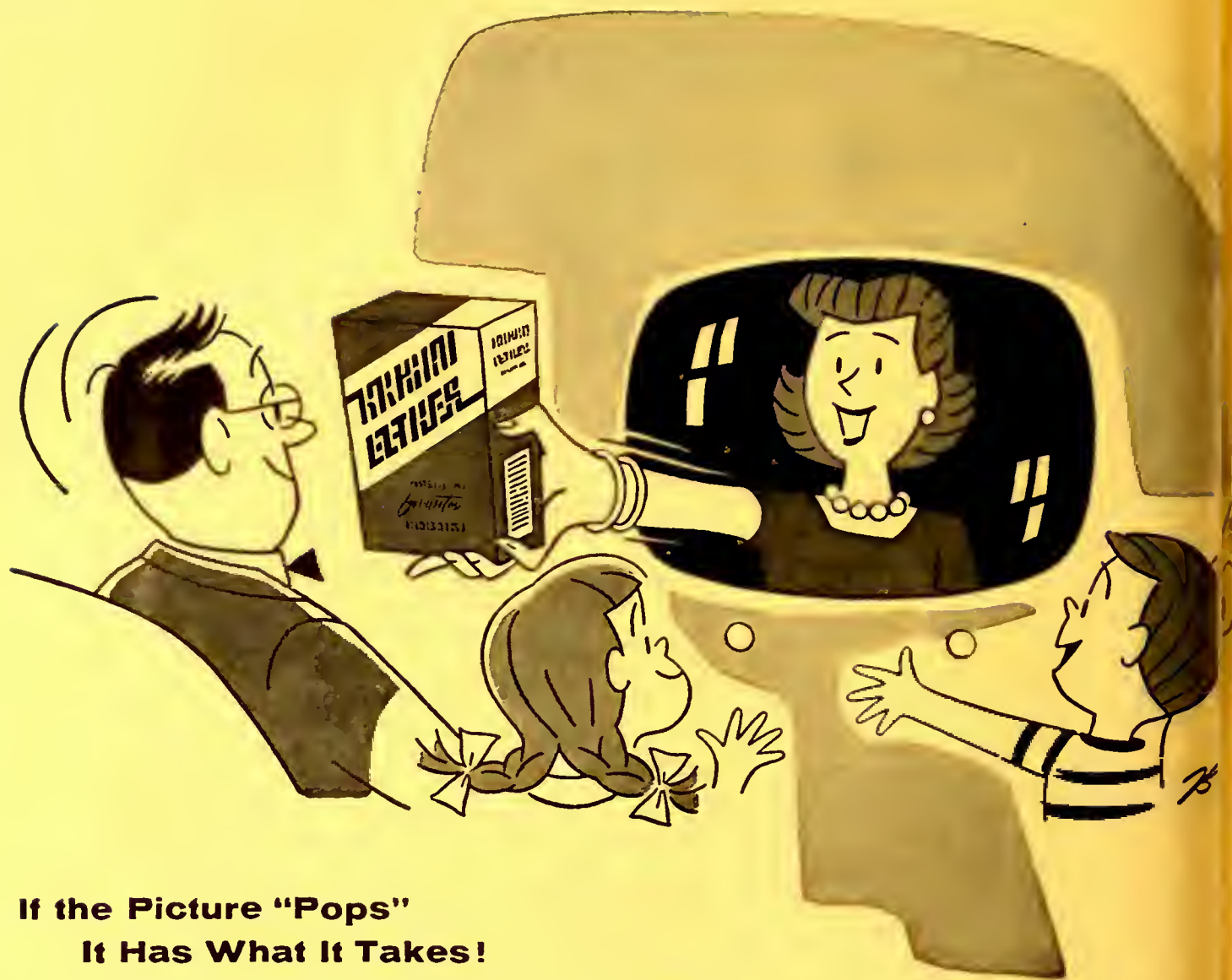
**DEPARTMENT OF COMMERCE:** (1) The net public and private debt climbed \$28 billion in 1956, compared to a rise of \$49.5 billion the previous year. (2) The rise in individual debt as 1957 started was \$7 billion less than during the previous year, due largely to less credit borrowing—especially for automobiles. (3) Corporate profits last year were \$1 billion higher than in 1955—up to \$43.7 billion.

**DEPARTMENT OF LABOR:** Factory workers' spendable earnings and buying power went off slightly in April, mainly due to a shorter work-week.

Sen. Warren Magnuson, chairman of the Senate Commerce Committee, would like to have \$1 million divvied up among the states for educational tv.

He's introduced a bill to that effect.

GETTING THE MOST FROM



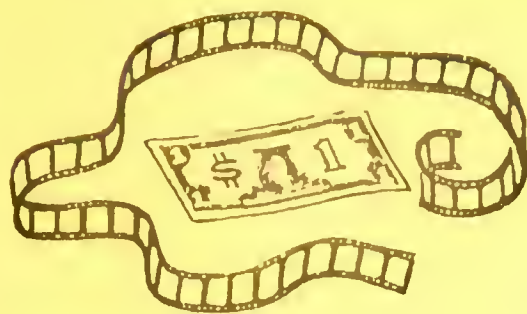
**If the Picture "Pops"  
It Has What It Takes!**

Many a good film commercial has been ruined by a poor presentation "on-air." If the picture "pops" out at you, has sparkle and dimension, you know it's good. With modern RCA Film Equipment you can expect and get the highest quality reproduction and long term reliability in operation.



**P.S.**  
**HOW LONG SINCE  
YOUR STATION'S  
FILM ROOM  
WAS MODERNIZED?**

OUR FILM DOLLAR



## How to Get the Kind of Picture Quality that Advertisers Want

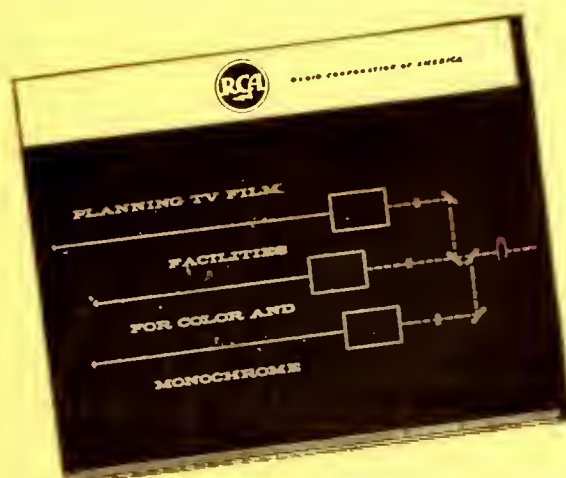
There are two ways to increase the quality of your film programs:

- (a) By using Vidicon film cameras
- (b) By using professional projectors.

Vidicon cameras give you sharp, clear, virtually noise-free pictures of live picture quality. The Vidicon will show every detail that is on the film. For example, night scenes are much clearer with new Vidicon cameras than with older Iconoscope equipment. Vidicon film cameras have *ideal* tone or gray scale range for high quality reproduction of film. A remote light control permits the RCA Vidicon camera to be adjusted to optimum operating conditions at all times.

Professional RCA projectors are another requirement for high picture quality. Professional film projectors provide a rock-steady picture, free from jump and jitter, as well as high fidelity sound. Precise optics in the RCA film and slide projectors assure evenness of illumination and excellent resolution.

Whether you are a station executive, program sponsor or agency man, you'll be helping the cause of good film programming by advocating the use of up-to-date film room equipment. Ask the RCA Broadcast Representative to show you our new film manual "Planning TV Film Facilities for Color and Monochrome."



Tmk(s) ®

**RADIO CORPORATION of AMERICA**

BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N. J.

In Canada: RCA VICTOR Company Ltd., Montreal

# SPONSOR HEARS

1 JUNE  
Copyright 1957  
SPONSOR PUBLICATIONS INC.

The Madison Avenue statistical virus is growing catchier.

An agency publicity man lamented this week: "When you approach a columnist or tv editor with a story, right away he wants to know what's the show's rating?"

A station rep seeking enlightenment this week on the wherefore of a cancellation was told by the agency:

"We're disciplining the station for dealing with us direct and not going through its rep. We're just trying to protect you."

Retorted the rep: "A little more protection like that and we'll be out of business."

Esty's promotion department apparently hadn't caught up with the timebuying department last week when it asked stations to go all out in exploiting an added spot saturation campaign for R. J. Reynolds.

When astounded reps double-checked this (because Reynolds has been cutting back on radio spots) Esty conceded: "Somebody goofed."

If agency marketing men don't think they're building up enough prestige among product group heads, say the latter, it might be because they:

- Don't put enough faith in the backgrounds and opinions of the group people.
- Try to apply the same formula to every situation.
- Talk over the heads of the group in an esoteric lingo.

The stumbling blocks Madison Avenue and the theatre film people run into in negotiations are mostly due to semantics.

An adman thinks in terms of using a feature as a one or two-time carrier of his advertising message.

The bankers who control the film companies think primarily in terms of the net income to be derived for each feature from all its tv showings.

New networks are a dream that perennially gives the business a lift. Just about 25 years ago, radio was buzzing with "third network" enthusiasm.

And indeed, sometimes the challengers even got off the ground — only to be plagued shortly by a shortage of capital and/or managerial collisions. Here are a couple that tried to give NBC and CBS a run for their money:

**AMALGAMATED BROADCASTING SYSTEM:** Comedian Ed Wynn provided the bankroll, with vaudeville violinist-producer Ota Gygi as impresario. It lasted a little over a month. Wynn later disclosed that he dropped over \$300,000 in the venture.

**FEDERAL BROADCASTING SYSTEM:** The late Gov. Alfred E. Smith, as board chairman, and some Wall Street money men launched this one with WMCA as the New York flagship. WMCA's owner Donald Flamm was to get \$153,000 on a year's lease, but Federal's backers didn't take long to decide they had enough.

**AMERICAN BROADCASTING SYSTEM:** At about the time Federal showed signs of folding, George Storer moved into the New York arena. He leased WMCA for a while and then shifted to WNEW. The deal was short-lived.

**OTHERS:** Ford and Hearst year-in-and-out were nominees to break the jinx; but they never got interested enough to brave it.

# Nighttime is your time\*

on  
**Radio Memphis**  
**WMPS**

## Consider this:

Average homes using Radio: **23.3%**

Average share of audience: **24.8%**

Average rating: **5.8**

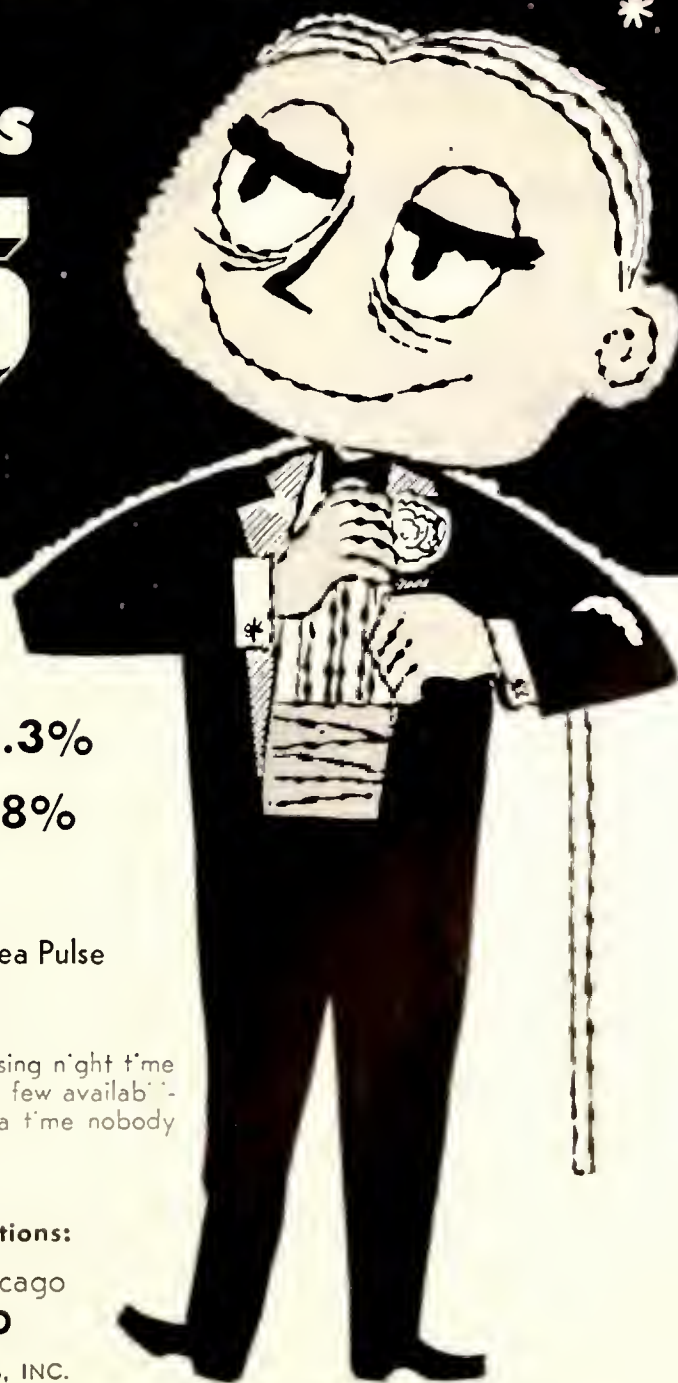
**Source:** March 1957 Memphis Metropolitan Area Pulse  
6 P.M.—10 P.M. Monday thru Friday

\*Well, not all of it. Local and regional advertisers have been using night time on WMPS all along with amazing concrete results. There are a few available, but we suggest "he who hesitates is lost." Once upon a time nobody wanted 7 A.M.-9 A.M. or 4 P.M.-6 P.M. either!

Keep your eye on these other Plough, Inc. Stations:

Radio Baltimore	Radio Boston	Radio Chicago
<b>WCAO</b>	<b>WCOP</b>	<b>WJJD</b>

REPRESENTED NATIONALLY BY RADIO-TV REPRESENTATIVES, INC.



**AD**  
**BEST SHOT OF THE YEAR**



*"Every time a new issue of Fall Facts Basics arrives I take time out to get acquainted. I do this by giving it a cover to cover reading. Its summaries and charts are unduplicated. Here at BBDO we put them to good use every day in the year."*

**Frank Silvernail**  
Manager of Station Relations, BBDO, N. Y.

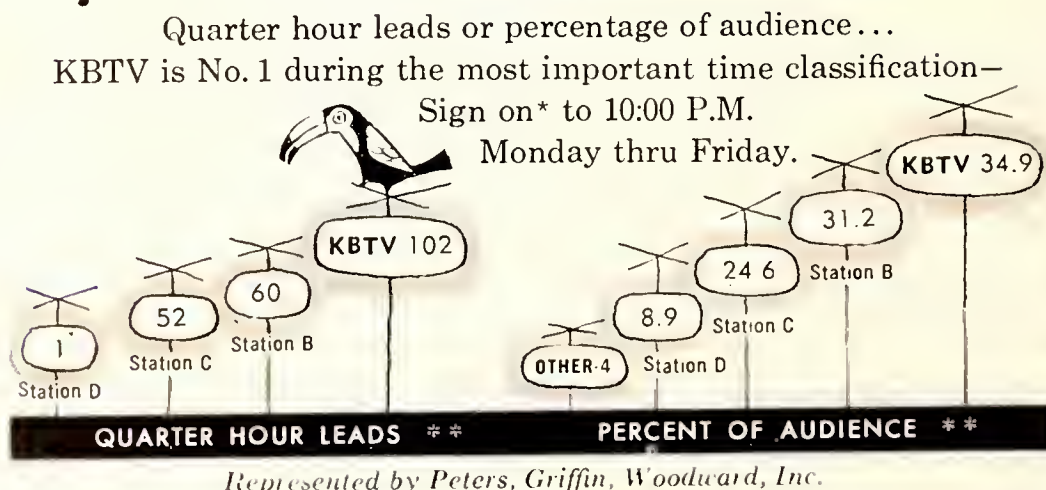
**IN USE 20 JULY**

**AD DEADLINE 2 JULY**

any way you look at it...



**KBTv**  
first in DENVER



Represented by Peters, Griffin, Woodward, Inc.

\*10 30 A.M.  
\*\*Jan. 1957 ARB

channel **9** **KBTv**  
John C. Mullins, President      1089 Bannock  
Joe Herold, Station Manager      Dial TABor 5-6386

## NIGHTTIME RADIO

(Continued from page 33)

According to the plan, night rates would begin at 7 p.m., night announcement packages would be run-of-schedule or rotating from 7 to 10 or 7 to 11 p.m. (but with limited choice of days of week), and packages would be at the 10-, 15- or 20-per week levels only. "Current day packages or straight rate announcements," the plan continues, "may apply for night minimums, but not vice versa. Packages at these lower prices to be applicable for minutes or breaks; no separate minute, break or quickie packages. Pre-emptible by other higher priced spots on one week's notice."

To work, the plan needs a majority of stations in a great number of markets. "Agencies have said that they may be interested in night radio if it is priced right," Maillefert said, "and if they know that they can plan on equitable night rates on good stations on a broad regional or national scale. But they are not going to consider it if it can be bought economically in only scattered markets."

Naturally the advertiser who is about to become the first major to enter nighttime spot radio is watching to see how this plan develops. Price will be a consideration. But it will not be the final consideration.

He will move into nighttime radio because he believes in it. He wants to hit at an audience that isn't rushing around burning toast and getting the kiddies off to school. He wants to reach the millions of working women when they are relaxing with their families or dressing for their date. He wants to catch the married couple—not when they are racing against a time-clock in the morning, but when they are driving home from a movie or a dance at the country club.

He has heard all about the peak tv tune-in hours, but he himself is a tv-owner who listens to radio sometimes at night. In his circle of friends, he has found that many of them do the same. He is a selective viewer of television and does not spend all night in front of it. In fact, he sometimes prefers a certain radio program to a certain tv program. And he knows instinctively that he is not alone.

He knows there are more people listening to radio at night than anyone thinks. He is going to be first to reach them.

## SPONSOR ASKS

(Continued from page 55)


ness when similar themes are taken by competing brands, or when a competing brand comes up with something even more effective.

How long you run a tv commercial also depends to a great extent upon how often you run it, and particularly upon whether successive repetitions are seen primarily by the same audience or by different audiences. Running the same commercial repeatedly on a program which has largely the same people making up its audience each time is, of course, very different from showing the commercial successively to different groups of people. Our Activation studies have shown that a number of commercials have been used effectively over long periods of time by merely changing the program on which they appear, and therefore the audience, periodically. In other cases, commercials have been run effectively over long periods by occasionally changing the lead-in, providing a cue of news or difference.

Activation Research shows that certain campaigns can sell effectively over a long period of time without major change in campaign strategy. For example, the current top selling tv campaign in the headache remedy field has run almost identical commercials for several years, and a leading cleanser campaign produced sales at an exceptionally high rate for an equally long period of time. This suggests that many strong campaigns and commercials could be run effectively for much longer periods than they ordinarily are run.

On the other hand, many advertisers, not taking into account the above factors, often run comparatively weak campaigns far longer than they should, on the theory that a campaign needs sufficient time to produce sales. The Activation data show that such campaigns do not ordinarily "build up" to a high rate of sales effectiveness, no matter how long the commercials are repeated.

This again says that the only way to really know how long to run a given commercial is to periodically determine how much product sales are attributable to the commercial, and to change the commercial or time strategy when this measurement indicates a relatively low level or a decline in sales efficiency.



### MEAN TEMPERATURE

The Central Ohio market has a mean temperature of 53.6°, but don't let that throw you — it's the hottest market going when it comes to sales. It has \$2,739,749,000 to spend. Pulse places WBNS Radio first in any Monday-thru-Friday quarter-hour, day or night, and that's no mean fact. Ask John Blair.

**WBNS RADIO**  
COLUMBUS, OHIO

## it's **KSAN** in San Francisco

**PROVEN MOST POPULAR WITH NEGRO LISTENERS  
YEAR AFTER YEAR\***

(\*Negro Pulse)

**KSAN**  
Is Your  
Best Buy...  
Because  
**KSAN**  
Goes Where  
280,000  
Negro  
Listeners  
Are.




**KSAN**  
Goes  
Where  
The  
Negro  
Market  
Is!

for specific proof of all KSAN claims to fame,  
contact Stars National, Tracy Moore, or  
**WRITE, WIRE, PHONE KSAN**  
1111 MARKET STREET, SAN FRANCISCO, CALIFORNIA, MA 1-8171

**1957 Big News**  
on **BROADWAY!**

**DICK WEISS**



Teen-ager sales jump on Broadway to RED, HOT AND BLUE with Dick Weiss at the helm. Dick also captures the "going-home" car audience in his daily stint from 4-6 P.M. In order to reach this tremendous buying audience RED, HOT AND BLUE is a "must" in Columbus.

Represented by:  
**FORJOE** Dixieland Stations, Inc.  
Nationally Glenn Bldg., Atlanta  
in the South

**WGBA**

**a DIXIELAND station**  
Columbus, Georgia

**TIMBER-R-R**  
**POWER LUMBER AGRICULTURE**

Yes . . . to cover completely, you need THE CBS RADIO NETWORK STATION in OREGON'S SECOND LARGEST CITY.

Eugene . . . distribution Center for WESTERN OREGON. 2nd Market in Oregon . . . 5th largest in the Pacific Northwest.

**CBS Radio**  
**5,000 WATTS - 1280 KC**  
**KERG**  
**EUGENE, OREGON**  
WANT MORE FACTS?  
-CONTACT WEED & CO.

## Reps at work

**Peter F. Yaman**, Young Television Corp., New York, feels that a better understanding of the problems faced by both buyer and salesman would eliminate many of the unnecessary aggravations. "Let's take the situation," Pete says, "where the rep doesn't get his avails in on time. There's usually a good reason for it. The times when I submitted late avails I certainly realized that the tardy service might hinder the buyer from selecting a good schedule. But I felt I was offering the best schedule because I had taken the time and effort to consider the buyer's request and set up avails accordingly. So the buyer gained from this rather than lost." Pete points to another particularly sensitive area in the buyer-salesman relationship. "The rep would like to know why his station did not get a portion of the budget allocated to the market. We feel it's a fair question, but generally it creates an air of suspicion and a difficult situation develops. The buyer should realize that the rep has an obligation to the station to ascertain the reasons for the loss of advertising revenue. In that way the television station can appraise the situation and then can correct the problem."



**Byron Nelson**, CBS Radio Spot Sales, manager of the San Francisco office, comments: "Spot radio has doubled in our office in the past two years because of the tremendous growth of the Pacific Coast area. New residents, lured to the pleasant climate in great numbers, have forced manufacturers to expand nationally. The

one-man office on the Coast is now a thing of the past. General offices of large and small companies, in many cases entire factories, have moved here to cope with consumer demands and the competitive picture nationally. The Ford Motor Co.'s new assembly plant covers 44 acres, and even General Motors is constructing a massive assembly plant near San Francisco. The West's expansion is well documented in U. S. Steel's



activities. It now handles two-thirds of all West Coast consumption. All of this residential growth—expanding the labor force—has required the industrialist and his agency to make revisions in their public relations, promotion, advertising and marketing plans. Finding it impossible to reach people in this vast area with more expensive media, they have turned to effective and economical radio."



**KTBC-TV**  
is growing older .  
taller .  
stronger .

**NOW!**

a **TALLER** tower  
(1280' above average terrain)  
**MORE** coverage  
(1137' above ground)  
and right in the  
**HEART of**  
**TEXAS**



**KTBC**  
CHANNEL 7  
CBS • NBC • ABC  
316 kw

**CBS**

590 kc RADIO  
CBS  
5,000 watts (LS)

**AUSTIN, TEXAS**

Represented Nationally by  
**Paul H. Raymer Co., Inc.**



**WTUX**

**1000 WATTS**

**IN WILMINGTON  
DELAWARE**

**YOUR BIG  
BARGAIN**

station covering the millions  
in the rich Delaware Valley

ask your Walker man about  
the "Timekeeper Show" 6:00-  
9:00 A.M.

for results that count and can  
be counted use

Wilmington, Del.  
1290 on the dial



**WTUX**

**1000 WATTS**

## Tv and radio NEWSMAKERS




**J. Robert Kerns** has been appointed managing director of WPFH, Storer Broadcasting's newly acquired tv station in Wilmington. Announcement was made by George B. Storer, Jr., tv v.p. Kerns is an 18-year veteran with Storer and also a v.p. He started in the industry in 1939 as a salesman at WHIZ, Zanesville. In 1942 he was made commercial manager of that station and managing director in 1946. Subsequently he managed WOLK, Lima, O.; WMMN, Fairmont, W. Va.; and WASL, Cincinnati. In 1953 when Storer bought WBRC-AM&TV, Birmingham, Kerns moved south to manage the stations. William E. Rine, Storer v.p. for radio, also announced a new appointment: Lionel Baxter as managing director of WIBG, Philadelphia. This station was included in the recent purchase from Paul F. Harron.

**Max Wylie** has joined Lennen & Newell as production supervisor for the agency's tv shows in New York. In his new position Wylie will work on program development with Nicholas E. Keesely, L&N senior vice president in charge of radio and tv. Wylie, recently, has been associated with *Omnibus* (seen this past season on ABC TV): he was editor of that program during the 1955 season. In the five years prior to that time, he was with William Esty Co. where he supervised programs and the development of new shows. Wylie also was with CBS for nine years. At Columbia he served as editor-in-chief of the script department and during that time was one of the initiators of the award-winning *Columbia Workshop*. A noted author, he has written six books about the broadcasting industry, the most recent of which is titled "Clear Channels."



**Raymond Ruff** is a Horatio Alger news-maker. Ruff, who started out as an office boy for KOMA, Oklahoma City, in 1937 has returned to the station this week as manager. He replaces Sol Schildhouse, managing partner who has sold his interest in the station. Ruff comes directly from KOTK, Oklahoma City, where he has been commercial manager. He is a 20-year

broadcasting veteran with experience in almost every branch of station operation. He served with KOMA from 1937 to 1953 in various capacities including: office boy, traffic manager, program director, sales promotion manager, salesman, sales manager and assistant manager. In 1953 he joined KTVQ, Oklahoma City, as commercial manager and a year later went to KDKA, Pittsburgh. He returned to Oklahoma City in July 1955 to take the KTOK job.



## BROOK TROUT

*Salvelinus fontinalis*

*In Michigan's cold woodland streams, the Brook or Speckled Trout plays hide and seek with anglers. He is gamey, colorful—and dotes on May flies.*

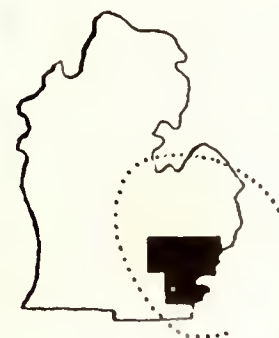
Original sketch by conservationist  
Charles E. Schafer

## Put your money where the people are!

Does your radio advertising talk to trout instead of people? Summer, winter, spring and fall, WWJ's Hi-Fi signal, personalities, music, and news concentrate on the millions of big-earning, big-spending folks in southeastern Michigan to whom WWJ is a constant companion and trusted friend. Use WWJ all day . . . every day.

### Hit Your Real Michigan Target

*Seventy per cent of Michigan's population commanding 75 per cent of the state's buying power lives within WWJ's daytime primary area.*



# WWJ RADIO

AM and FM

NBC  
Affiliate

WORLD'S FIRST RADIO STATION

Owned and operated by The Detroit News

National Representatives: Peters, Griffin, Woodward, Inc.

# SPONSOR SPEAKS

*Fee tv again becomes a burning issue with the FCC's request for opinions on how to conduct a fee tv test. Two years ago during lengthy FCC exploration of fee tv, SPONSOR carried the following editorial. The concern we expressed over the fee tv danger in mid-May 1955, SPONSOR feels even more strongly today.*

## Fee tv and free tv

The Federal Communications Commission will need the wisdom of Solomon, the vision of Joseph, and the courage of Daniel to safely navigate the treacherous shoals of a lengthy, tedious fee tv hearing and emerge with the right decision.

For here is an issue that, in its basic implications, is more important than anything that has yet come before the FCC.

The issue is the effect of a system of fee tv on a system of free tv. Can the existing system of commercial radio and television, expressing the broadcast concepts of a democratic nation, live side by side in the same household with a system that is not free? Will advertisers be adversely affected by the competition for top-audience sports events and entertainment features? Will fee tv outbid free tv whenever a feature or event looks good enough? Might fee tv, with its staggering box office potential, become the tail that wags the dog?

The battle lines are being drawn. On all sides there are polls of the public, pressure politics, and endless debates. This is all in the great American tradition.

There is much to be said for fee tv. Many of the arguments of its proponents are telling indeed. But the basic consideration is whether the American system of commercial broadcasting can remain strong when a fee tv system becomes its competitor—whether we want our system of free tv to remain basically unchanged.

The responsibilities of the Commission are great. Twice in 10 years it has seen fit to foster broadcast developments which, in retrospect, we believe the Commission would change if it could. For what happened after the advent of commercial fm and commercial uhf could happen after the adoption of fee tv—only worse.

## 10-SECOND SPOTS

**Coverage:** When a 30-pound chunk of ceiling plaster fell and missed Texas Governor Price Daniel by inches, KITE, San Antonio, was on the air with a first-hand beeper telephone report almost before the plaster dust settled. *Newscasts, sportscasts, and now — plastercasts!*

**Impulsive:** A Brooklyn dock worker was recently jailed for trying to turn down a neighbor's television set with an automatic pistol. *What Madison Ave. would call "Selective Inattention."*

**Synopsis:** From a daily's tv log—"10:00—VIDEO THEATER—Drama: The Armed Venus. With Esther Williams. Man falls in love." *Unusual plot!*

**IT:** "Imagery Transfer," Joe Culligan's radio concept is now being promoted by NBC through half-bushel baskets filled with leading cigarettes in sacks imprinted only with such slogans as "Filter. flavor." "Live Modern," "Light up time." Idea: to pick your brand by Imagery Transfer. *The first guy to reach the moon will be a network promotion man.*

**Longhair:** Philadelphia Radio Month climax was a motorcade of station cars carrying show personalities — except for WFIN-FM whose car contained a bust of Ludwig van Beethoven. The young lady driving sported a button reading, "I like Ludwig." *You gotta say this for Ludwig; he's been around longer than Elvis.*

**Progress:** The Forum, a new restaurant planned for New York's Radio City, will feature table-side tv sets for busy admen. *If the boys sit long enough they may even get the over-lunch Trendexes.*

**Homework?** Teen-age panel at New York teachers conference revealed that when students get book review assignments, they try to work from tv feature films rather than read the books. *Another coup for Educational Tv!*

**Goode olde days:** Spot advertiser Chock Full O' Nuts sent in this ad copy from a 1657 London paper—"The drink called Coffee . . . closes the Orifice of the Stomack, fortifies the heat within, helpeth Digestion, quickneth the Spirits . . . is good against Eye-Sores, Coughs or Colds, Rhumes, Consumption, Head-ach, Dropsie, Gout, Scurvy, Kings Evil and many others. . ." *What a field day FTC would have had with that one!*

# HEY, MON

Sales in Cleveland are gonna be hot...  
Ond you get eberything we got!

Yes, sales in Cleveland are going to be hotter than Front Street in Trinidad on an August afternoon! Summer's Special on KYW-TV, and we're beating out a planned product promotion that will keep your sales figures whirling merrily. Here's what is going on to back up your *Summer's Special* buy on KYW-TV:



Eleven supermarket and drug store chains co-operating  
(1027 separate sales center units)



Giant-sized contest with such prizes as 21" color TV  
—Electronic organ—Fishing boat and motor  
(Participation by entry blank available only at your point-of-sale)



Trade mailing to all food and drug dealers



Full page ad in "Grocer's Spotlight" . . .  
including your product



5-15 extra promotion spots per week showing  
your product  
(Tying it in with Summer's Special on KYW-TV Contest)



Televiewers will be told to go to your product  
point-of-sale for Free Entry Blank

THERE'S MORE . . . MUCH MORE TO KEEP CASH REGISTERS PLAYING A HAPPY TUNE!  
For all the facts, make with the phone to Al Krivin, KYW-TV Sales Manager in Cleveland . . . CHerry 1-0942; A. W. "Bink" Dannenbaum, Jr., WBC Sales Manager, MUrray Hill 7-0808, New York; or your PGW Colonel.

SUMMER'S SPECIAL ON

## KYW 3 TV

CLEVELAND, OHIO



WESTINGHOUSE BROADCASTING COMPANY, INC.

Radio: BOSTON, WBZ + WBZA • PITTSBURGH, KDKA • CLEVELAND, KYW • FORT WAYNE, WOWO • CHICAGO, WIND • PORTLAND, KEX

Television: BOSTON, WBZ-TV • PITTSBURGH, KDKA-TV • CLEVELAND, KYW-TV • SAN FRANCISCO, KPIX

WIND represented by A M Radio Sales KPIX represented by The Katz Agency, Inc All other WBC stations represented by Peters, Griffin, Woodward, Inc

**THROUGHOUT NEW ENGLAND**

**MORE PEOPLE**

**SPEND MORE TIME**

**WATCHING**  
**wnactv** CHANNEL **7**  
**BOSTON**

**THAN ANY OTHER**

**STATION**



Operated by Yankee Network Division, RKO Teleradio Pictures, Inc.